

Kine WEEKLY

Herbert
Wilcox
on British
Film Future

—See Page 6

"Loaded with entertainment,
gaiety, excitement and
spectacle." —FILM DAILY

"Musical colour treat... Gay,
tune-and-action-filled production
which spells good news for any
showman." —MOTION PICTURE HERALD



"Outstanding entertainment for
all audiences... Should pile up
record-breaking grosses." —SHOWMEN'S
TRADE REVIEW

"Musical smash... a blaze of colour,
music and dance which will be
transmuted into cash at the
box-office." —HOLLYWOOD REPORTER

THEY CRY "BRAVO!"

—and you'll be throwing your sombrero in the air when you see your grosses on

Fiesta

M-G-M PRESENTS **ESTHER WILLIAMS** TEMPTING IN TECHNICOLOR!
WITH AKIM TAMIROFF • CYD CHARISSE • JOHN CARROLL • MARY ASTOR • NEW STAR RICARDO MONTALBAN

—and don't forget this is the year of THE YEARLING!

KINEMATOGRAPH WEEKLY
July 31, 1947

Chosen as a "FILM TO SEE"

Woman

THE WEEKLY MAGAZINE WITH THE BIGGEST CIRCULATION
OF ANY WOMAN'S PUBLICATION IN THE WORLD!



FILMS

to see ★

CHOSEN BY FREDA BRUCE LOCKHART

Blaze of Noon Some of the most enjoyable films I remember have been fundamentally ordinary stories which have somehow been given an extra spark of life, or human warmth.

Just what gives *Blaze of Noon* that extra spark is difficult to say. Partly it is the natural, wholesome happy-go-luckiness of the four devoted brothers (led by William Holden) who turn from circus-flying to civil aviation in the pioneer days when a pilot's life was even shorter than today.

Partly it is the superb performance of William Bendix as a stout-hearted, dare-devil pilot who flies low once too often—over the heads of the directors of the company.

Partly it is the presence of that most genuine of actresses, Anne Baxter, as the girl who marries one of the flying brothers but finds all four at close

quarters almost too much of a good thing and of an anxiety. Anyhow, a most endearing unassuming picture to be enjoyed by all picture-goers.

HOW RIGHT SHE IS!

HERE IS WHAT IT DOES AT THE BOX-OFFICE



*Paramount Prosperity
Continues....*

UNCONQUERED

Charges to pay

RECEIVED
in Current Through
Office, 32.1

From 430 P-95
By J.E.

To KATH LONDON =

DOUGLAS ABBE

BLAZE OF NOON EXCEEDED THIS YEARS HIGHEST STOP
THANKS TO PARAMOUNT - OHENRY FORUM JERSEY +

PARASERV +

TELEGRAMS ENQUIRY or call, with this form
at office of delivery. Other enquiries should be accompanied by this form, and, if possible, the envelope.

No. OFFICE STAMP
JUL 31 1947
KATH LONDON

To
By

19

B or C

20TH CENTURY-FOX'S
Wonder Musical
"I WONDER WHO'S
KISSING HER NOW"
(In Technicolor)

BREAKS ALL RECORDS
AT ROXY, NEW YORK

Kine^{matograph} WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,100.

Thursday, July 31, 1947.

Vol. 365.

**SPEED MEN
AFTER
RECORDS**
See **BRITISH
MOVIETONE NEWS**

K.R.S. IN VITAL TALKS OVER C.E.A. CO-OP. PLEA

**"May be Desirable to Form
Another Circuit"**

FORMER EXHIBITOR PLAN RECALLED

AN extraordinary meeting of the K.R.S. General Council has been called for Thursday of this week to thrash out the C.E.A. plea for a system of co-operative booking. The issue is considered by both sides to be one of major importance; at the June K.R.S. meeting one member said that it was the most serious matter ever to come before the council. The C.E.A., faced with rising rentals and greater costs all round, is anxious to see some agreeable way of shedding the load, while the K.R.S. thinks co-operative booking would, if wrongly exploited, give the major circuits an even greater measure of control over both renting and exhibiting sides of the Industry.

The current K.R.S. ruling is that to book for more than one cinema an individual must hold a 51 per cent. financial interest in all other houses. The exhibitors are asking for a new formula which provides for a "reasonable financial interest."

The renters have firmly in mind the days of the film industry co-operative scheme, sponsored by C.E.A. General Council men, which offered block booking to members who joined the society at a pound subscription.

Frank Hill, general secretary of the K.R.S., told the KINE. this week: "It may possibly be desirable to form another circuit in this country; but by what method? We argue that ownership is the only method."

When K.R.S. members have come to some decision they will fix a joint meeting to be held with C.E.A. representatives.

M.P.A.A. CHIEF TELLS OF MARSHALL FILMS

Eric Johnston, president of M.P.A.A., told the KINE's New York correspondent during an exclusive interview on his arrival at La Guardia airport that he is asking all U.S. film organisations to join him in a united fight against the Dalton proposal for an ad valorem tax on film imports.

He expressed the view that the Dalton plan would be impossible to work and that British leaders "would be happy to see a better plan."

Johnston, who is now working on an alternative scheme to save British dollars which he will place before the M.P.A.A. board shortly, told our correspondent that the U.S. is to make a series of films designed to support the Marshall plan.

The Dollar News Front

**RANK'S DATE
WITH CRIPPS**
*Johnston Back in
Two Weeks*

HERE are the latest developments in the films-and-dollars crisis:—

Eric Johnston, president of the Motion Picture Association of America, was expected to see President Truman in Washington on Wednesday or Thursday of this week. He may then fly to Hollywood to confer with key executives and later visit New York.

Unconfirmed reports have reached London saying that he will be back in London within a fortnight with his counter-proposals to the Dalton import duty.

Meanwhile, J. Arthur Rank, back from his trip to the U.S., is seeing Sir Stafford Cripps, President of the Board of Trade, on Thursday.

Next Wednesday, Mr. Rank is expected to see Hugh Dalton, Chancellor of the Exchequer.

U.A. and Odeon—No Extra Playing Time

United Artists has been unsuccessful in obtaining extra playing time on the Odeon circuit, according to the KINE's New York correspondent.

Gradwell Sears, it is reported, made his recent trip to London specifically to make a deal with the Rank interests.

"This," writes the correspondent, "was apparently unsuccessful."



D. E. GRIFFITHS

**D. E. GRIFFITHS AS
K.R.S. PRESIDENT**
**Articles of Association
to be Modified**

THE KINE. understands that the next president of the K.R.S., following R. P. Baker's decision not to stand for re-election, will be David E. Griffiths, O.B.E., London representative of such producers as Stromberg and Lessor.

At its meeting on Thursday the K.R.S. Council will be asked so to modify its articles of association that it will be possible for a man who is not actively in charge of a renting house to become a senior executive.

The formal election is expected to take place at the next monthly meeting of the Council, which is set for August 14.

Griffiths, who is deputy chairman and liaison officer of the Royal Air Force Film Corporation, was president of the K.R.S. from 1936-39.

DAVIS ABSENT FROM FIRST H.O. RULES TALK

Over 40 members of the C.E.A.—the recently set-up legal and managers' committee—met in Victoria House, Leicester Square, on Tuesday afternoon, to hold the first of a series of meetings to analyse the new Home Office draft regulations.

President B. T. Davis, who had hoped to attend this first session, was prevented from being present.

L. Knopp, the Association's technical adviser, told the KINE. that he was confident that the three committees set up to do the job (they will in future meet at the Park Lane Hotel) would complete the task within six or seven weeks.

Rotherham exhibitors have been warned against the attendance of children under 15 to Sunday shows. If this persists it will mean prosecution, states the local authorities.

B.F.P.A.: RANK'S PRESIDENTIAL ADDRESS

**"Position Has
Worsened
During the Year"**

**"THE NEED FOR MORE FILM STUDIO
SPACE AND SHORTER SCHEDULES"**

J. ARTHUR RANK delivered his fifth annual address as president of the British Film Producers' Association, in London this week. He painted a sobering picture of world conditions, and said that in some respects the studio position with raw materials had worsened during his latest year of office.

He was optimistic about the outlook for British films in America, and he backed up the B.F.P.A.'s quota campaign by giving its report his solid support.

Here are the chief points in his address, as he made them:—

There has been no improvement in the past year in the restrictions and shortages of many commodities essential for the making of films. Indeed, in many respects, the position has worsened.

Improved Quality

We survived the severe fuel crisis in the early part of this year and, in spite of painful readjustments which result from the transition from war to peace, I am very glad to say that British feature film production has advanced both in quality and quantity during the year.

This Association has made a number of quota proposals to the President of the Board of Trade.

I trust that our legislators will give the most serious consideration to the proposals which this Association has made and which we regard as essential if British pictures are to be given the fullest opportunities of securing adequate playing time and proper returns from their exhibition to the British public.

We are, of course, indebted to the Director-General for the way he has handled the Association's case.

I have just come back from America, and I believe that we now have opportunities greater than those which hitherto have been available for showing the best British pictures in America.

I do not yet know what these opportunities will spell in terms of dollars and net returns. Much

Continued on page 10

Herbert Wilkins

GIVES THIS

WARNING ON BRITISH FILMS

IN THE UNITED STATES

Shortsighted to Pretend That Everything is Going Fine



THE danger that is facing the British film world at the moment is the danger of complacency. We are having our successes and we hear a lot about them—proportionately rather too much, perhaps. We are also having our failures, but little notice is taken of them.

I have just returned from an extended visit to the United States, where I had an opportunity of seeing what was happening at the box-office as well as what was happening in the studios. The conclusion forced on me was that we are just about scratching the popular box-office surface. Just about. Some of our pictures are getting the sort of West End success which we give to the best French films over here. Others are doing worse. So the picture, as far as our films are concerned, is a very different one from the rosy affair painted over here. Indeed, I go so far as to say that British films are not "clicking" with American audiences.

Backward Trend

A goodwill which appeared to be slowly accumulating some months ago is now in danger of evaporating for reasons I will give later. My overall view is that, at the moment, British films are not going forward in the American market, but backward.

When I returned home I found much self-congratulation and complacency. Certain producers talked as though a sort of film conquest of America had taken place over night. It's all boloney and wishful thinking. Before we penetrate the American market on a major scale there is immeasurably hard work ahead, and it's vitally important we make sure we are going the right way about it.

Here are some points where, in my view, we are going off the rails:

- (1) Whilst acknowledging that "the few" have done an admirable job for British films in the face of appalling difficulties and shortages, I feel we are becoming, as an industry, much too insular and nationalistic in our film outlook. Barred from importing top-line creative artistes from Hollywood, we are in danger of admiring ourselves to death as an industry.
- (2) Our choice of subjects is often deplorable. Americans have shown over the years that they want pictures reflecting the simple emotions. We are trying to crash into their market by offering them gloom-sadism-and-soft-focus. We must aim more at the box-office and not the art gallery.

- (3) Flushed with initial success, we have made the hopeless mistake of sending *anything* to America. Anna Neagle and I saw five James Mason films showing in New York at one time when we were over there. One good one, "Odd Man Out"—the others were quickies, which the star has long since forgotten. They did much to endanger his immediate popularity and reduce his potential value as a top star. The fault is not his, obviously, but the fault of a few get-rich-quick junk merchants on either side who care nothing for the welfare of British film prestige.

- (4) British production costs are going up and up. So is the time taken on the floor. The same tendency exists in Hollywood, but we are in the weaker of the two positions and our schedules compare unfavourably with theirs.

- (5) We must make films with stars the Americans know and follow in subjects of international appeal. As an industry we should direct our planning to this end. I have been fortunate in arranging a deal in principle with M-G-M whereby Anna Neagle and/or Michael Wilding go to Hollywood for a film and in return a top Metro star comes here for a British film. The agreement is an example of what I consider a vital necessity—reciprocity in star material in order to build our stars in the U.S.A. And how much more acceptable would a British film be in the U.S. with, say, a Spencer Tracy in it! As witness the achievement of Korda who has recently concluded the most definite and effective dollar earning deal to date largely on his American star roster plus his international viewpoint.

- (6) We must learn to accept the American Press notices without getting our heads turned. The New York critics have given British films a wonderful reception. Almost invariably rave notices. But in England we know all too often what happens to critics' pictures. Why assume it is any different in America? A terrific notice in New York does not necessarily mean box-office in Ohio.

Let us take one or two of these points in more detail. I said we are becoming insular and nationalistic. We are. Union agreements prevent us from hiring leading Hollywood directors and producers, except in short supply, which means that, left to our own resources without new ideas and competition, we will start drifting behind in the race for freshness and crispness.

We must make happy pictures. We ought to banish gloom and get away from the eternal drama of impending death and damnation. We should keep clear of these consulting-room pieces.

We have been far too gloomy. The Americans don't want gloom—and our own audiences don't want it either. It is no good aiming over the heads of our audience. We must remember that is one of our greatest dangers.

Stop Sending Trash

Regarding the trash that is being rushed into America on the strength of our isolated successes. This is a matter for concerted trade action. Some such organisation as the British Film Producers' Association should immediately attempt to work out a formula for acquiring the rights of these quickies and keep them off the American screen.

Our problem is no longer getting good British films into the American market; it's a matter of keeping our unsuitable films out. These quickies are one of the main reasons why I feel that British pictures have not gone forward in the American market in the way they should. They are creating considerable sales resistance to our main product. They are even responsible for a critical change of heart.

I would now like to elaborate the question of production shooting schedules. Obviously we are in a critical position, and a penny wasted on the studio floor needs an extra threepence at the box-office before it can be recovered. If we fail to get a full American release, we need to cut down our budgets drastically. If we do get a real American release for a film with circuit bookings, then the sky's the limit to our expenditure.

Stimulating Effect

Of one thing I am quite certain: the American film industry in all its ramifications—producers, distributors and theatres—would welcome good British films acceptable to majority American audiences. I go so far as to say that they would welcome our films up to a point of parity with their own, and I base my opinion on the fact that prosperity of the American cinema theatres reflects the prosperity of the industry. American exhibitors are realistic in their approach to entertainment, and they know that a new element would attract millions of patrons who are not habitual film-goers. It would also provide their regular patrons with a change of entertainment diet. Undoubtedly, the success of British films in American cinemas would stimulate Hollywood to greater efforts and so help the American production side of the industry.

I do not suggest that the leaders of American films would enjoy seeing British films as superior and dominating in their sphere as British textiles or Scotch whisky, but I do believe they would welcome our infiltration to a point of parity.

Leaving aside the question of the American market for a moment, it's obvious that over here we are spending too much and taking far too long on the job. You cannot

Continued on page 10

U.S. Profits Rocket to \$190 Million KINEMAS' TAKINGS

THE U.S. film industry made a corporate taxed profit in 1946 of 190,000,000 dollars, compared with 89,000,000 dollars the previous year, according to Commerce Department figures released last week.

The State took 126,000,000 dollars in income and excess profits taxes. Some idea of the profit of the exhibiting side of the film business can be gleaned from the official figure for all types of amusement admissions in 1946, which was 1,688,000,000 dollars. It is estimated that 80 per cent. of this figure represents kinema box-office receipts.

RATHVON MAY BUY ODLUM RKO HOLDINGS

The first call on purchase of control of RKO from the Floyd B. Odlum-Atlas Corporation interests will go to N. Peter Rathvon, RKO president, who is now endeavouring to form a syndicate for this purpose, according to New York reports.

Odlum is understood to be proceeding on a programme providing for a reduction of Atlas' stock portfolio, which included 929,000 shares of RKO common as of the company's last financial report, dated December 31. This block, plus over 300,000 in stock warrants, constitutes the controlling interest in RKO.

"MARCH" SWITCHES TO COLOUR PROCESS

The "March of Time" uses colour in its next reel, about the rehabilitation of Europe, and may use colour in all of its future releases, according to the KINE's Hollywood correspondent. First attempt will be in Fullcolor's two-colour process, but deal has not yet been set to make this method or process permanent. Its advantage is that it does permit, without too great loss, blow-up of 35-mm. two-colour film from 16-mm. negative.

"March of Time" switch to colour is seen as a means of meeting this threat.

WARNER REEL DEAL IS FINALISED

Warner has completed the purchase—predicted for some months—of Pathé News. It takes over all RKO-Pathé newsreel equipment and personnel. The new reel will be called Warner Pathé News, and may hit the screens early next year, and be in colour when it does.

As from August 1, writes the KINE, New York correspondent, Walter Ament, vice-president, RKO-Pathé, joins Warner in charge of newsreel production.

Edward Godal, of 14, Upper Brighton Road, Surbiton, Surrey, who died on December 4, 1946, left £2,905 14s. gross, with net personalty £200 2s. 2d.

NEW S.O. CONTRIBUTION SAVES LONDON £31,000 Lump Sum of £115,000 Annually

A REDUCTION of 20 per cent. in the charity contributions paid by London exhibitors has resulted from the London County Council acceptance of the recommendation of its Public Control Committee.

In place of the payment of a 12½ per cent. contribution of the net Sunday admission, London exhibitors will be called upon to pay each year a lump sum of £115,000, according to a recommendation submitted on Tuesday by the Public Control Committee to the London County Council.

Last year the 12½ per cent. method of computation realised £146,000, which, after deduction of the 5 per cent. contribution to the Cinematograph fund, was paid direct by exhibitors to the charities nominated by them.

Under the proposed scheme, which is welcomed by London exhibitors, a saving of 20 per cent. will be effected.

To Start Next Year

The revised system, which will operate for the three years starting January 1, 1948, promises that the total fixed annual sum shall be £109,250, which, with the contributions due to the Cinematograph Fund (£5,750), will mean that the kinema industry will contribute each year a sum of £115,000.

Licensees will pay such contributions to their trade association, who will transmit to the Council on behalf of the licensees the total annual sum indicated by quarterly instalments in advance, and the distribution of the amounts to individual charities will be determined by the Council and not by the licensees. The committee will report further upon the detailed arrangements to be made.

London exhibitors have all along been strongly opposed to the principal of percentages, and its abolition is enthusiastically welcomed.

Obvious Advantages

Apart from the obvious benefit to be derived from the reduction in the contribution, the predetermined allocation possesses other advantages.

The insertion in an exhibitor's licence of the lump sum he will be expected to pay for his charity contribution will help his accounting and enable him to budget more accurately for his various business activities. It will also remove from his shoulders the responsibility of allocating the contribution to his own charity selection.

While admitting that the substitution of a flat rate for percentage was something of a risk at a period when admissions were experiencing a slump, the general view of exhibitors is that it is worth while.

"Kine." Cricket Cup Semi-Finals

The semifinalists in the "Kine." Cricket Cup Competition will meet this Saturday, August 2.

These are RKO-Radio versus Denham Studios at Barnet Playing Fields, at 2.30 p.m., and Ealing Studios versus Western Electric at Winchmore Hill, at 2.30 p.m.

Playing in the previous round, RKO-Radio defeated Ilford (Park Royal) with a score of 147 (Brown 75) against 46.

O'BRIEN AND ELVIN IN CZECHOSLOVAKIA

Hope for World Film Union Federation

BRITISH film trade union leaders left for Czechoslovakia over the week-end to take part in a series of talks with representatives of other film industries of the world. It is hoped that the outcome of these talks will be a world federation of film trade unions.

George Elvin, general secretary of A.C.T., was accompanied by Ralph Bond. Tom O'Brien, general secretary of N.A.T.K.E., was accompanied by D. Curtis, member of the management committee and of the general council of the Studio Section. W. Stevens, assistant general secretary, is representing the Electrical trade union.

STAGGERING:

Executives Decide

Wardour Street offices will close 15 minutes later—at 5.45 instead of 5.30—if executives agree to a plan laid before them by Holborn officials. Frank Hill, general secretary of the K.R.S., is awaiting members' replies to this suggestion to pass on to the local authority.

It is expected, writes a KINE reporter, that the new time will be agreed. Wardour Street is fortunate not to be in a group asked to work until late in the evening, or to start routine at exceptionally early hours.

Exhibitor's Protest Stops 16-mm. Shows in West Country

PERFORMANCES of 16-mm. film held regularly for the past nine years at Kelly Bray, a village about 1½ miles from Callington, on the Devon and Cornwall border, are to be stopped following an objection by a 35-mm. exhibitor at Callington.

When a public meeting was held at Kelly Bray last week, J. H. Nicholls, joint proprietor of West-country Mobile Entertainment, pointed out that regulations prohibited him giving shows because there was already a 35-mm. projector at Callington.

"They have completely overlooked the fact that I have been coming here for nine years," he said. "If they have the power to stop me now, surely they could have done so when I first came to

Newsreels Set for 44- Hour Week

LEARNERS' AGREEMENT

NEWSREEL men have an agreed 44-hour week with a minimum salary of £17 10s. for sound cameramen and £16 for chief cutter under an agreement signed by the Newsreel Association and A.C.T. over the week-end.

About 200 employees are affected.

The agreement provides for Monday to Friday work on an eight-hour basis with a four-hour period on Saturday. No overtime pay can be paid to men in the salary grade above £15. There is a cost-of-living bonus in the agreement of 23s. for all who are paid less than £19 10s. and who are of 21 years of age.

Learners are fully covered in this agreement, which, operating from June 16, replaces the agreement of August, 1944. If a learner be in one department for more than six months he must receive the full pay of that grade, and only one learner each year can be taken in for every ten fully qualified employees in any department.

The agreement provides machinery for a speedy settlement of disputes.

Rank Launches Three in U.S. Houses

American exhibiting interests were this week debating the outcome of the Rank Organisation deal for the release of "Odd Man Out," "Great Expectations" and "Stairway to Heaven" in the Warner, RKO, Paramount, Loews, Fabian, Interstate, Wilby, Lucas and Jenkins theatres.

Informed opinion is that the extent to which these organisations will be able to give increased play dates to British product will depend directly on the grossing performances of these three.

Kelly Bray." Mr. Nicholls complained that, although he had been banned, 16-mm. films were shown in the Town Hall, Callington, on Saturdays.

E. F. Cuming saw no reason for Kelly Bray to be deprived of its entertainment, and suggested that a petition should be drawn up to protest against the ban.

It was ultimately decided that the meeting be adjourned for a week or two pending some agreement, the chairman (W. T. Duence) promising that in the meantime he would write to Callington exhibitors inviting them to attend the next meeting, when it was hoped the matter would be settled to the satisfaction of everyone.

THE SPIRIT

is Willing!

THE FLESH.....

is Weak!

BOXOFFICE...

is Wonderful!

BROTHER
20
CENTURY-FOX
MONEY SPINNER

GENE TIERNEY
REX HARRISON
GEORGE SANDER

in



WITH EDNA BEST - VANESSA BROWN - ANNA LEE - ROBERT
NATALIE WOOD - ISOBEL ELSOM - VICTORIA HORNE

Directed by JOSEPH L. MANKIEWICZ Produced by FRED

Screen Play by Philip Dunne From the Novel by R. A. Dick

"THE GHOST AND MRS. MUIR"

is packing 'em in despite
Summer heat!

Here's how:

TORQUAY,

beat "IRISH EYES ARE SMILING," "STATE
FAIR," "DOLLY SISTERS," "MARGIE," etc.

ISLE OF MAN,

beat "LAURA," "STATE FAIR," "DOLLY
SISTERS," "MARGIE," etc.

(Return Date Arranged)

BLACKPOOL,

beat "STATE FAIR," "MARGIE."

SOUTHEND,

GRAND SUCCESS OF 1st WEEK CAUSED
A HOLDOVER 2nd WEEK.

SOUTHPORT,

GRAND SUCCESS AND REPEAT BOOK-
ING ARRANGED.

**-and it's only the beginning of
a grand clean-up!**

GERMAN FILM MARKET

Full British Plans for Operation

RALPH BROMHEAD, director and general manager of Eagle-Lion, returned to Britain over the week-end following a short visit to Germany where he made tentative plans for opening there a branch of Eagle-Lion for handling all Rank Organisation pictures in the British and U.S. zones.

Bromhead told the KINE. that he hopes the renting service will be operating by the autumn, certainly not later than the American's Motion Picture Export Association.

The territory was freed for commercial operation by the military authorities as from July 1.

Bromhead is placing a detailed report on the possibilities of this new market before Arthur Rank this week.

Meanwhile, Sir Alexander Korda's organisation is keeping away from the German zone. Sir David Cunynghame told the KINE. this week: "We do not plan to do anything yet as there looks little hope of getting any money out of the country. We are operating on a purely commercial basis: and as soon as it is possible to take money out of the country we shall set up an office."

Max Gumpel, foreign manager of Pathé, told the KINE. that Pathé, which handles A.B.P.C. and British National product, has completed an agreement with Eagle-Lion for handling its product in Germany. Gumpel says that his company feels that it would be best for the British market in Germany as a whole to show a united front and be handled initially through one channel.

Six U.I. Films in West End

This week sees six Universal International pictures showing in the West End. They include two comedies, a Cinecolor Western, two thrillers and a romantic drama. The Fred MacMurray-Claudette Colbert comedy, "The Egg and I," is at the New Gallery, while Abbott and Costello's "Rookies Come Home" shares the bill at the Odeon, Tottenham Court Road, with the thriller "Black Angel."

Phyllis Calvert makes her Hollywood debut in "Time Out of Mind" at the Odeon, Leicester Square. The ingenious thriller, "The Web," is at the Tivoli with the Cinecolor romantic Western, "The Vigilantes Return." All pictures are distributed by General Film Distributors.

"So Well Remembered" Exploitation Contest

An exploitation competition has been sponsored by Bob Wolff, managing director, RKO-Radio, in association with Odeon Theatres, for the first RKO-Rank production, "So Well Remembered."

Managers on the whole of the Odeon circuit will be able to compete for special prizes.



William Powell and Myrna Loy, the "Thin Man" team, are reunited in the latest of the series, *SONG OF THE THIN MAN*, which is shortly to be Trade shown by M-G-M

The Rank Way of Advertising to the World

J. C. DENNETT TELLS LIVERPOOL CINEMATURIANS

THE tremendous job of building up a world-wide publicity organisation and the difficulties which global coverage entailed were described to the Liverpool branch of the Society of Cinematarians by J. C. Dennett, director of advertising and publicity for the J. Arthur Rank Organisation. G. Dudley West presided.

The Organisation had investments and associations in various parts of the world, said Mr. Dennett, and it was very necessary that they should be able to back up these associations with hard selling and hard publicity.

The Organisation had investments and partnerships in: Australia, 110 cinemas; Canada, 105, and 54 being planned; Egypt, 2; Ceylon, 53; Malaya, 3 and 1 planned; Eire, 16; Holland, 12 and 5 planned; New Zealand, 43. There was also the distribution organisation. It was a great and tremendous achievement, but they had to bear in mind they were still engaged in the show business.

Modern Requirements

It was his job to create advertising for all parts of the world except the United States.

Expressing the view that the Industry had lagged behind in publicity and advertising, Mr. Dennett added: "We have had certain traditional ideas which I do not think will do in the future. We will have to bring in the best brains we can for art, design, etc., if we are to advance." The superlatives and gaudy colours would no longer do the trick.

There was need of greater conviction and sincerity of appreciation and a greater specialisation.

Specialised Attention

After referring to the fact that it was important that they should know what was wanted in the vari-

ous parts and adapt their requirements, Mr. Dennett said: "We do not want to bring our policy down to the lowest common denominator. We do not make our pictures in that way and neither should our publicity."

One of his duties was to be responsible for the fan mail. At the peak, 60,000 applications for star portraits were received per week from many parts of the world.

"We are not static and know we must have new ideas and that we must constantly concentrate on advertising and selling. This international set-up is of enormous value to the country as a whole."

Strelitz Reports on Australian Market

British productions are going over exceedingly well in Australia, not because they are British, but because they are presenting fresh ideas and are made for adult entertainment.

This is one of the important conclusions arrived at by Eric Strelitz, London manager of Greater Union Theatres, who flew from Australia this week-end. He added, however, that there was a demand by the public for the lighter form of film entertainment. The Australian picturegoer still remembers the British comedies starring Gracie Fields, Tommy Trinder, the Crazy Gang, etc.

Mr. Strelitz visited each of the States of the Commonwealth, and his meetings with exhibitors confirmed this viewpoint.

Similar opinions were forthcoming from New Zealand exhibitors whom he visited at the invitation of Bob Kerridge. Here British films were welcomed because their themes approximated so closely to the New Zealand way of life.

WILCOX ON BRITISH FILMS IN U.S.

Continued from page 6

spend £200,000, and sometimes a great deal more, on a home-market film, with a reasonable chance of making a profit on it in Britain.

I know that costs are going up and up in Hollywood and so is the time taken on the floor. But currently Orson Welles has just shot "Macbeth" in 28 shooting days, and whilst on the Coast I heard of really big pictures made in around 30-40 shooting days. Of course, these were not commonplace, but they do emphasise that Hollywood is shaping up to the problem of rising time and costs—and is tackling it with vigour.

We must do the same. Unfortunately, as practical studio men know, it is not being made easy for us.

Finally, it seems to me, we must get away from the "art theatre" mentality. I cannot too strongly emphasise this. Admittedly, it has given us a good Press and it has enabled some of our pictures to chalk up long runs at small theatres. It has fed our ego to bursting-point.

But it has not resulted in booking dates in the Middle West, and it is not getting us into the industrial areas of the U.S. In short, it will not help us to earn dollars!

I am by nature an optimist. People in show business are and must be. I see no reason why, if we keep our heads, we should not build up steadily in the United States.

But I do not believe in shirking an issue, and it is short-sighted to pretend that everything is going fine and that the Hollywood studios might as well shut up shop. We have a long way to go—and we must be certain we are heading in the right direction.

RANK'S ADDRESS TO B.F.P.A.

Continued from page 3

depends on the quality of our films, local exploitation and the reactions of the American public.

With goodwill and a square deal, I believe our pictures are good enough to attract American audiences on their own merits. Their success in the U.S.A. will bring into this country a substantial quantity of badly needed dollars.

In the coming year, we trust the Government will do all it can to enable modern, new studios to be built or converted to meet the demands for space which are as yet unsatisfied.

The Association has long realised the importance of the export markets, from which we must receive an ever-increasing return in order to cope with the higher negative costs of our pictures.

The Association has been heavily engaged with the trade unions in devising new agreements. I hope that these will encourage our technicians, craftsmen and artists to do their utmost to reduce "shooting" schedules and improve still further the quality and appeal of British films.

First Time in History.

Second Time

The **JOLSON
STORY**



*"The most talked of
film in the country"*

A • B • F • D

presents

STAGE DOOR CANTEEN

A SOL LESSER PRODUCTION

*with a galaxy of stars
and four famous bands*

DIRECTED BY FRANK BORZAGE

ARTH film
fees, will
Press co
Rank s
back fift
dollar I
are not
This
ferences
cellor o
Stafford
Board
views o
with E
M.P.A.
to the S
Rank
opposed
wood f
words:
will sa
a year
British
back m
foolish
dollars
sider
Mr. D
they (c
circuit
please
which

Ran
tion o
a dir
circui
He
now
of pr
gave
per
possi
July.
Re
costs
oper
50 p
over
tribu
very

Rank: "Canadian Purchases Were with U.S. Dollar Earnings"

TO TELL DALTON THAT THE DUTY PLAN WILL NOT BE WORTH THE WHILE

ARTHUR RANK condemned his critics for their remarks that British films, because of large exploitation costs and heavy distribution fees, will bring very few dollars to this country, when he held a formal Press conference on Friday following his U.S. visit.

Rank said that he would be surprised if British pictures do not bring back fifteen million dollars in profits next year. He said: "Every dollar I used for buying kinemas in Canada I raised from the U.S. We are not getting dollars from the Treasury."

This week he is to hold conferences with Hugh Dalton, Chancellor of the Exchequer, and Sir Stafford Cripps, President of the Board of Trade. He exchanged views on the dollar controversy with Eric Johnston, president of M.P.A.A., before the latter's return to the States last week.

Rank admitted that he was opposed to the plan to tax Hollywood film imports. In his own words: "The scheme, I believe, will save about 15,000,000 dollars in a year. I shall be surprised if British pictures don't bring that back next year. It would be a foolish thing to do for the few dollars it would save when we consider the harm it would do. If Mr. Dalton's plan goes into force they (the American producers and circuit operators) will not be so pleased to give the helping hand which they are now doing."

Steady Income

Rank would give no approximation of his companies' earnings as a direct result of his new five-circuit deal in the States.

He told the Press that his group now has a regular weekly income of profits from the U.S. This (he gave no figure) was jumping by 20 per cent. each month, with a possible 30 per cent. increase for July.

Referring to his exploitation costs, he said that the present operating expenses were based on 50 per cent. of the gross handed over from the box-office to the distributors. "Henry V" had cost very little to exploit.

Arthur Rank also made these points:—

Leading Hollywood stars will be making pictures in Britain for his group, including Bing Crosby, Deanna Durbin and Claudette Colbert. "Great Expectations" would have grossed more money in the U.S. if it had a big Hollywood name in the cast.

Difficulties with Accent

U.S. audiences received "Bedelia" more readily than "Brief Encounter," which gave some idea of the type of picture which was needed for mass reception. The American kinema-goer, especially in the small town, still found difficulties with the accent. They would not tolerate the Oxford accent.

Asked "How many U.S. theatres have you?" he replied, "I haven't any."

He confirmed reports that he plans to have large-screen television in six West End houses later this year, with the Dominion, Tottenham Court Road, acting, as the receiving centre. He intends to ask Parliament to break the B.B.C. monopoly, providing film interests do not attempt to reach home receivers.

His next trip: South Africa and Australia, possibly in the spring.

A. G. WHITE AWAY

A. G. White, head of the Films Section of the Board of Trade, has been on holiday during the last two weeks. He returns to his office towards the end of next week.



S.C.M.'s APPROACH TO C.M.A. FOR FUSION TALKS

How Many Members?

SAM BUTCHART, general secretary of the Society of Cinema Managers, this week wrote to Harry Brett, the secretary of the Cinema Managers' Association, and asked his organisation to meet S.C.M. delegates to find out if "there is any common ground from which could emanate joint conversations with a view to a possible fusion."

When the national executive of the S.C.M. met on June 24, writes a KINE. reporter, the general opinion of members was that any approach should come from the C.M.A., and the meeting ended with a resolution being put by W. Fuller, general secretary of the C.E.A., and carried, "that the Society, having nothing but friendly feelings towards the C.M.A., would welcome their membership."

Mr. Butchart said this week that he was acting on a recommendation passed on February 17—and not rescinded at the last meeting—that the C.M.A. should be approached after the Society had been formally registered and recognised by the Ministry of Labour.

He added that when the talks do take place, the first item for consideration will be the relative membership strength of the two organisations. The S.C.M. figure has now topped 1,100.

KINEMA HOURS—MAY BE STAGGERED

HOW takings at kinemas will be affected by the schemes to reduce peaks in the electrical load by staggering working hours in industrial plants is largely conjectural, but it is anticipated that the convenience of the public will involve some minor adjustments in playing times.

Dennis C. Walls, of Manchester, remarks that present licensing conditions do not permit theatres to open before midday, but application could be made to the licensing authorities to permit earlier opening. If there was any substantial demand for morning shows, exhibitors would no doubt consider how it could be met.

Council May Veto "Birth" Publicity

Another local authority has changed its mind about the controversial picture, "The Birth of a Baby." The entertainments committee of the Middlesex County Council recommends the reversal of the British Board of Film Censors' decision that the film is not suitable for mixed audiences, in a report which will be before the Council at its next meeting.

Says the committee: "In the light of the more modern and franker approach to questions of sex, your committee does not consider that the film would be injurious to morality."

The committee recommends that the film be not seen by children under 16, unless accompanied by a parent or bona fide guardian; that all publicity material be submitted first for the Council's approval; and that the supporting programme be of topical and educational films only, unless special Council permission is given otherwise.

"Bill" Husband Back

W. F. ("Bill") Husband is back in circulation after seven years' war service in the Near and Middle East. He returned recently from Palestine with the rank of major—his second spell of duty in world wars.

Husband is now weighing up possibilities of resuming his work as an independent publicity agent for renters, producers and stage and screen personalities.

NEW WAGE SCALE FOR CORK KINEMAS

Strike Averted

After twice postponing strike action, Cork kinema workers at a meeting on Wednesday, July 23, which lasted from midnight to 3 a.m., accepted by ballot vote new offer made by exhibitors. Employees numbering over 200 previously rejected Labour Court award, also subsequent increase on award made by exhibitors.

Representatives of Irish Transport and General Workers' Union and exhibitors were brought together by Lord Mayor, Coun. M. Sheehan, and as a result of a meeting at which he presided, union decided to advise members to accept improved offer.

Under new wage scales Cork kinemas are classified as: A1, Capitol, Palace, Pavilion, Savoy; A2, Lee and Ritz; B, Assembly Rooms and Coliseum, Imperial and Lido.

New rates for chief operators in A1, A2, B and C are, respectively, £7 10s., £6 7s. 6d., £6 6s., £5; second operators, £5 17s. 6d., £4 15s., £4 12s. 6d., £3 2s. 6d.; third operators, £4 15s., £4, common £4; chief ushers in A1 houses £5 1s., and in A2 £4 12s. 6d. In A1, A2, B and C, ushers' wages are now respectively £4 16s. 6d., £4 10s., £4 7s. 6d., £3 5s.; cashiers, £3 2s. 6d., £2 17s. 6d., £2 16s., £2 2s. 6d.; usherettes, £2 13s. 6d., £2 10s. 6d., £2 9s. 6d., £1 18s. 6d.; cleaners £2 2s. 6d., £2, £2, £1 15s. In B houses, part-time attendants, male, will receive £2 7s. 6d. and female £1 6s.

Increases for operators vary from 11s. 6d. to £1 7s. 6d., and average approximately 18s. 6d. Approximate increase for usherettes is 9s., for cashiers 11s. 6d., and for cleaners 6s.



George Dawson, RKO director and secretary (centre) returns to Britain after attending the RKO International Sales Conference in New York. With him are Paul Lukas and Robert Ryan, stars of RKO's BERLIN EXPRESS which will be filmed on the Continent

MANCHESTER

MORE TROUBLE OVER
HOLIDAYS WITH PAY

County Council Powers on Sunday Opening Questioned

DOES the grant of Sunday opening powers in one district of a County Council area empower the County Council to grant Sunday opening in any other district? Manchester and Salford branch debated the point last week, when E. Hamson presided.

T. E. Robinson (Secretary) reported that he and Dennis C. Walls had put the point to the secretary of the Association of Clerks to the Magistrates in petty sessions in the Lancashire County Court, whom they interviewed.

They learned that the Lancashire County Council had delegated its powers in the granting of licences to the petty sessional magistrates.

The Secretary to the Association of Clerks to the Magistrates was not prepared to give an opinion on the legal point involved in exhibitors' interpretation of the Act of 1932, but in any case, if the Lancashire C.C. had such powers, the powers of the justices to act would depend on the terms of reference of their delegation.

Stated Robinson: "We were informed that if the theory already outlined was established in law, the various local councils would not need to be consulted in the matter of Sunday licences, they having no powers in this regard."

The clerk to the magistrates agreed the point should be settled, and he promised to take the earliest opportunity of calling a meeting of his executive committee and getting an opinion on it.

S.O. Finances

W. MILLER reported that they would only require 9d. in the £ of the second call for funds towards the cost of the Manchester Sunday opening campaign. Out of the 90 theatres in the area, only three small theatres did not respond to the first appeal.

Organisers of the campaign, especially Harry Murray, were congratulated on the success of their efforts.

Holidays with Pay Clause

ELUCIDATION is required on the holidays with pay clause in the national agreement. Under it, N.A.T.K.E. has claimed that a staff, employed continuously by a theatre, should be entitled to their holidays irrespective of the fact that the hall had changed hands three times in one year.

The union contention was that as far as staff were concerned, being employed by the same theatre implied the same employer. It was not known whether staff contracts were terminated on the change of ownership, but in any case, it would seem this clause should be clarified, as in the event of an arbitrary termination of a lease, the position of the lessee would be somewhat peculiar.

W. R. FULLER, general secretary, has told the branch that he was not aware of any decision having been given on this point, but he did not think there could be any question that a person taking over a cinema and continuing the engagement of the existing staff, undertook, so far as the staff were concerned, the liabilities of the previous owner.

G. M. MONTANINI said he would assume that when a cinema changed hands the seller would give notice to his staff terminating their engagements on a certain day and it was then up to the new owner to decide whether he would re-engage them or not. Should some mem-

bers of the staff not be re-engaged, they would be entitled to pay in lieu of holidays from the late owner.

When it was pointed out that a new owner would take over film contracts entered into by the late owner, and that this might be regarded as a precedent in the resolving of staff matters, Mr. MONTANINI replied, "You cannot contract in flesh and blood."

The whole point of the discussion centred on whether when the changes took place in ownership, new contracts of service were made. On that there seemed to be some doubt.

It was pointed out that a relinquishing owner had legal responsibilities to his staff for holidays already earned, and it was a matter for the new owner to decide whether he would accept the obligations of the former owner. In other words, one proprietor is responsible up to the day he goes out and the other from the day he comes in.

The branch committee agreed that the issue should go to the conciliation board and that in the meantime further inquiries be made.

Watchmen Cleaners

THE district secretary of N.A.T.K.E. pointed out that some members employed as night watchmen also did cleaning during the night hours, but they were not scheduled on the wages list. Under clause 7 (b) overtime rates were defined, but not the basic rate.

The secretary was asked to talk over the matter with Mr. Donovan.

No Need to Register

A NOTICE calling attention to the necessity for manufacturers and sellers of ice-cream to register under the new regulations was referred to by T. E. ROBINSON. As cinemas were sellers of ice-cream, it appeared they might have to register.

The Manchester Town Clerk ruled that if cinemas were manufacturers and sellers of ice-cream they would have to register, but if the premises were used only for the storage and sale of ice-cream it would not be necessary to register.

It was decided to circularise members, giving them this information.

Salford Rating

ON the question of meeting the legal expenses incurred in connection with the Salford rating appeal, the SECRETARY said an abstruse question of law was involved, and it became increasingly obvious that if the fight was pressed to the final limit, the total expenses would be considerable. Also, it became apparent that the majority of the larger cinemas were unwilling to make the fight in the interests of the general body of exhibitors at their own expense.

As one member put it: We felt somebody with a little more wool on their backs should tackle this matter rather than us.

W. MILLER said C.E.A. headquarters declined to accept any financial responsibility in connection with this case. The rating position throughout the country was getting worse; it was becoming a scandal. Rates were now getting of snowball dimensions, and one wondered where they would finish. The day would come when C.E.A. headquarters would have to take a hand in the matter.

D. C. WALLS explained that C.E.A. would deal with any case which could be



Ross Hunter and Elyse Knox, two of the young stars of the Pathe-Monogram romantic-comedy of collegiate life, *SWEETHEART OF SIGMA CHI*, reviewed in [this issue]

shown to be of national interest or importance.

The view of the meeting was that the costs incurred in connection with the Salford appeal should be met by the exhibitors concerned.

Storage of Fuel

ON the question of the stocking of fuel for winter needs, the question arose whether it would be in order for exhibitors to make use of storage premises away from their cinemas. Although it was believed this would be in order, Mr. MONTANINI thought a definite ruling ought to be obtained.

Squealers Please Note

MEMBERS were asked to furnish information which could be useful in connection with the entertainment tax campaign.

T. E. ROBINSON said he could not understand anyone being a member of a trade protection society not being willing to produce facts and figures of his own trading in the common interest.

"If you go to the Treasury to discuss anything without figures you court failure," added Mr. WALLS. "If you don't submit figures, I hope there will be no further squealing in the Association about the heavy entertainment tax."

Cancelled Contracts

IT was reported that some film renters had cancelled contracts on films which had been booked, in spite of the fact that in some cases confirmations had been received. What was most serious and aggravating was the short notice of some cancellations. Although exhibitors had their remedy in law and could sue for breach of contract, that was a step which they did not wish to take.

One member pointed out that when contracts had been confirmed, renters were under a moral and legal obligation to deliver the films, unless they could not do so by Act of God, fire and other circumstances beyond their control.

It was decided that the facts be reported to the General Purposes Committee of C.E.A.

Quota Requirements

EXHIBITORS reported their troubles in trying to comply with quota requirements owing to bookable films having already been fully exploited in their districts and the high prices demanded for them by the renters.

They were recommended to explain the facts fully when submitting their returns to the Board of Trade.

WEST WALES SEEKS OWN C.E.A. SECTION

Decision Held Over
Until September

AT a special meeting of the West Wales members of the C.E.A. it was decided to apply for the formation of a separate branch of the Association for West Wales. This information was reported by W. J. Morris at last week's meeting of the South Wales and Monmouthshire branch.

The branch secretary (W. J. Fooks) said that he had heard from W. R. Fuller, the general secretary, that his intimation of the matter arrived too late to bring it before the appropriate committee before September. The matter would now come up on the September agenda.

The branch decided that the matter should be left to the officers of the branch for consideration, and to make some recommendation.

The attendance was meagre, numbering but 19 members. Apart from the report of the proceedings at the last General Council meeting, which was presented at some length by R. Dooner (Maesteg) and supplemented by Arthur B. Watts (Cardiff) there was little other of interest before the meeting.

G.C. Report

IN his report of the General Council proceedings, R. DOONER dealt with, among other things, entertainment tax, admission of German prisoners-of-war to cinemas, insurance of delegates, Ministry of Fuel and Power's invitation to branch secretaries to co-operate with the various committees being formed to consider the question of economies of domestic fuel and power, and the question of the B.B.C. Broadcasting free shows featuring Gracie Fields and a large company of well-known entertainers, a protest against which had been lodged with the B.B.C.

ARTHUR B. WATTS having supplemented the report it was unanimously adopted, after W. BERRIMAN (Pontypridd) had expressed the view on the matter of entertainment tax that he considered, despite views to the contrary, that it was time for them to attempt to get some relief from the tax, to which J. MAREDIRU JONES said he heartily subscribed.

"Black Memory" at London Pavilion

"Black Memory," Gilbert Church's latest Bushey production, has been booked for a West End run at the London Pavilion. This action drama presents a novel story—the efforts of the son of a convicted murderer to live down the stigma of his family history.

Four screen newcomers, signed as the result of a nation-wide hunt for new talent, have principal rôles.

John Gillings wrote the original story on which the film is based. Oswald Mitchell directed.

Manager Age 75 Collapses

George Gruby (75), manager of the Olympia Cinema at Blackburn, is in the Royal Infirmary after collapsing at the theatre on Saturday.

Emery's Five Year Plan to Stave Off the Import Duty

RESTRICT U.S. RENTALS AND ADJUST THEM
ACCORDING TO BRITISH EARNINGS

FILM Industry concern at possible restrictive Government action against American films, with a view to saving dollars, has been expressed practically in recommendations by the C.E.A. to Eric Johnston. One suggestion made to him was similar substantially to a plan conceived by R. G. Emery, managing director of the Emery Circuit. This plan, a practical proposition demanding United States co-operation for its success, is presented in detail in this article, a thoughtful proposal which indicates that the Industry is prepared to try to work out its own dollar salvation.

The sands are running out fast, and it is time our Industry faced the facts—instead of waiting for the Government axe to fall as the newspapers, greyhound racing companies and others have done. Let us go to the Government now with a plan which will save the requisite number of dollars, and, at the same time, place our cinemas in a position economically to stand the bleak days ahead.

Let us examine the remedies already put forward. Do we want any restriction on the number of American films coming into the country, as favoured by the Press and the Conservative Opposition? Definitely no. We all know what effect any reduction of supplies would have on film rentals.

Do we want an import duty on the earnings of American films, as suggested by Mr. Dalton and the bright boys at the Treasury? Aren't there enough officials, enough forms already? If we fall for this, we'll fall for anything. Nevertheless, this import duty will become law unless we, as a trade, can offer the Chancellor a plan which will save him the necessary dollars.

What is the alternative? First of all, let us go to the Chancellor and find out just how much he is prepared to allow the Americans to take out of the country each year for films. Let us assume it is £10,000,000 as against £17,000,000 at present.

Plan in Detail

Then let all branches of our Industry submit a plan, whereby in view of the present situation and for a maximum period of five years:—

(1) The American film renters voluntarily agree to restrict their maximum film rental charge in this country, now 50 per cent., to a figure to be arrived at by Government accountants, which will give them net rentals of not more than £10,000,000, plus the sum to be arrived at in (3) below, after selling and distribution expenses have been met. Any adjustment either over or under their figure to be made in each succeeding year. This might well mean, assuming box-office receipts do not take too big a slide, that the maximum film rental might become 33½ per cent. instead of 50 per cent.

(2) In view of (1) it is suggested that no restrictions shall be placed by the Government on the number of American films entering the country.

(3) It is suggested that there shall be added to the sum of

£10,000,000 set out in (1) above a sum equivalent to the net rentals earned by British films in the United States, after selling and distribution expenses have been met. That is, if in 1948 British films earn in the States some £2,000,000 (net), then the American renters in this country should be allowed to charge up to a maximum of £12,000,000 in 1948.

(4) In return for this voluntary gesture made by the American film Industry, it is suggested that the British Government might agree, at the end of five years, to abolish the British Quota Act, and allow American films to compete in an open market with British films.

I believe that this plan, necessarily simple in outline, would be acceptable to Mr. Dalton, the Press, the public, the C.E.A., and the whole of the British film Industry. It would enable exhibitors during the next few difficult years to run their business at a profit and to acquire the wherewithal to equip their cinemas to the high standard necessary if our public is to be maintained.

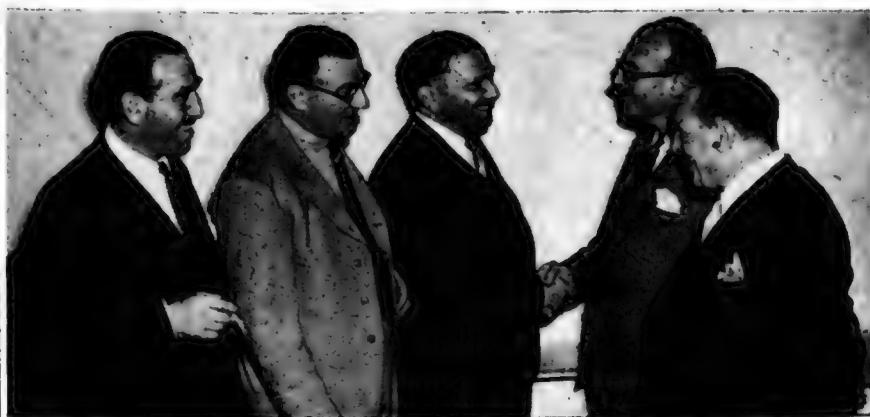
Straight Talking

All very well, you say, but what will the Americans say to all this? I will leave it to them to say it. Those boys can look after themselves in any company. I do know, however, what we should say to them.

"Unfortunately, however, through no fault of our own, we, your customers, are in a mess. We want your films, but we can no longer continue to pay the big prices we have been paying for them. The British market, which paid you some £8,000,000 annually before the war and has been paying you in the region of £17,000,000 for the past few years, can no longer afford more than £10,000,000.

"We ask you to accept this figure for the next five years in the hope that at the end of that time we shall be on our feet again. After all, at £10,000,000 plus, it still represents a pretty good return from a customer impoverished to-day because of the dollars he spent in holding the fort against Hitlerism.

"You have a choice, but time is running out. Mr. Dalton will soon have to act. Will you agree to this import duty, or will you take the initiative and allow the dollars saved to remain in the Industry, where they should be. The net result to you will be the same. To us, your customers, it would spell salvation and prosperity."



Matthew Raymond of M-G-M British Studios thanked by Edward Dryhurst for the co-operation in the making of *WHILE I LIVE*. With him are Charles Watson, George Valli and Henry Green, directors of the Dryhurst company

SOUTH & EAST LANCS

INDEPENDENTS UNABLE
TO AFFORD 50 PER CENT.

Hiring Terms for Second Run British Films are Too High

DEMANDS for unreasonably high rentals for second-run British films were the subject of complaint at the half-yearly general meeting of the South and East Lancashire branch held at Accrington last week.

A member said the hiring terms for a second-run film were the same as for first-run, which was "manifestly unfair." Independents could not afford to pay 50 per cent. terms: they had good grounds for believing they did not receive from the renters anything like the consideration that was given the circuits.

J. J. McCracken commented on the factors of supply and demand in the evaluation of British films. Second-runs ought certainly not to cost as much as first-runs, but the whole question of film hire was complex. C.E.A. headquarters, aware of the seriousness of the position, were doing their best to arrive at a proper assessment of programmes, and although their attention had been diverted by other problems, he thought that at long last there was a prospect of some easement of exhibitors' difficulties.

Bad Prints

ATENTION was drawn to the poor condition of films which demanded much repair to be made runnable.

It was suggested that members who had experience of bad cases should supply full details to the branch secretary in order that the complaints could be pressed home.

J. J. McCracken remarked that owing to the shortage of copies many films were overworked, which made it more necessary than ever that they should be handled only by responsible people.

Why This Apathy?

COUN. J. C. WHITAKER, who presided, expressed his keen disappointment at the poor attendance, especially as Accrington had been selected as the venue of the meeting in order to give more members than attended the Manchester meetings the chance of learning what the Association was doing on their behalf.

Why was there such apathy? Many

exhibitors brought their complaints to him and asked that something should be done for them. Instead of coming to meetings they were content to use the telephone.

They should come to the meetings and say what they wanted the Association to do for them.

It was announced that at the quarterly general meeting to be held in October, the branch would have a visit from Mr. Davis (president of the Association).

Prior to the business meeting members of the committee held a luncheon at the Odeon.

Bristol Managers Still "Sitting on the Fence"

When the recruiting campaign at the last meeting of the Bristol and West of England branch of the Society of Cinema Managers, was discussed, regret was expressed that some managers were still sitting on the fence.

It was pointed out that in future only paid-up members would be entitled to attend meetings. Non-members could not expect to receive the advantages of the Society unless they joined it.

Circuit controllers, etc., will be notified of future meetings and asked to grant managers facilities to attend such meetings.

Some complaints from members were discussed and satisfactorily settled.

The next meeting will be held at Whiteladies, Clifton, on August 26 at 11 a.m.

Manager Leaves £2,710

Horace A. Newman, of Coventry, formerly of Biggleswade, Beds, cinema manager, and formerly a cinema organist, who died on February 11 last, intestate, left £2,710 8s. 5d. gross, with net personalty £2,683 6s. 4d.



A scene from *MERTON OF THE MOVIES*, the comedy of movie-making in Hollywood in the year 1915, to be Trade shown by M-G-M today (Thursday) at the Private Theatre at 10.30 a.m. and 2.30 p.m. Red Skelton plays the title role

THE WEEK IN SCOTLAND

Staggered Holidays Contribute to Box-Office Slump

GEORGE URIE SCOTT PUTS TO SEA

GLASGOW Fair has come and gone once again, and, from the kinema point of view, business, especially in Glasgow and suburbs, in consequence received rather a severe setback. As a matter of fact, even in the coast resorts business was not what was expected with the holiday crowds, which, for some reason or other, were not as great as expected.

Kinemas all over Scotland are complaining of falling attendances, and it is very evident that staggered holidays are having an effect on organised institutions, such as the Glasgow Fair.

Little Ships Meet the Fleet

As generally known, George Urie Scott is a keen yachtsman, and for many years has been Commodore of the Royal Scottish Motor Yacht Club.

Last Thursday forenoon, the fleet of 30 yachts, practically all of which had been on war service, assembled on the Holy Loch and sailed in formation round the Home Fleet, anchored in the Clyde.

Head Commodore Lord Inverclyde headed the formation in Mr. Scott's motor yacht, *Lorac*.

Jack Kissell Retires

Jack Kissell, who has been in the business for the past 40 years, and with A.B.F.D. for the past 14 years, has had to retire through failing health.

Jack, who was in charge of A.B.F.D. dispatch, has long been regarded as one of the Trade personalities. His popularity was evidenced last week-end when members of the various film dispatch departments working from Arcadia Street, Bridgeon, met after business and presented Jack with a handsome wallet of notes and ex-

tended their best wishes and regards.

Jack, in his long association with the Trade, has done a tremendous amount of good work, and he carries into his retirement the best wishes of everyone.

No Panic in Kinema

Members of the staff of the Black Bull Kinema, Kirkintilloch, were prompt to act when a section of the audience panicked on hearing a hissing sound coming from the rear of the stalls. A fire extinguisher, apparently knocked from the wall, fell nozzle downwards and the contents made a hissing sound as they spread over the floor.

Several people sitting in the rear of the area commenced to run towards the front exits. Order was restored within a few minutes.

Film Council Director

Scottish Film Council of the British Film Institute has appointed D. M'Kay Elliot, of Edinburgh, to the dual post of director of the Scottish Film Council and of the Scottish Central Film Library. He will take up his duties in early autumn, and will carry out those performed until recently by A. Russell Borland before he joined British Instructional Films, London.

Holiday in U.S.

Miss Ferguson, well known to everybody in Scotland as John R. Turner's assistant in C.E.A. matters, has received six months' leave of absence and is leaving for America on the *Queen Elizabeth* on August 22, returning home at the end of February.

This genial lady carries with her the best wishes of all the Trade for a happy holiday.

In the House

RESTRICTIONS ON MUNICIPAL SHOWS

"No Proposal for Their Relaxation"

IN the House of Commons last week, Thomas Brooks asked the Minister of Health if his attention had been drawn to the restriction and condition which limited the exhibition of films by local authorities; and whether he contemplated dealing with this matter by general legislation.

Aneurin Bevan said he was aware of these restrictions, but he had received no proposals on behalf of local authorities generally for their relaxation. He would be prepared to consider any such representations.

STAFF PROMOTIONS AT PARAMOUNT

Four major staff appointments were made this week in Fred Hutchinson's sales force at Paramount. They are:—

S. P. Epstein, from Birmingham branch manager to branch supervisor for Leeds, Newcastle, Manchester and Glasgow. Headquarters at Leeds.

R. Redvers Smith, from Cardiff branch manager to branch supervisor for Cardiff, Birmingham, Liverpool, Belfast and Dublin. Headquarters at Cardiff.

P. M. Gough, from London salesman to branch manager of Birmingham.

G. Hawksbee, from Cardiff salesman to branch manager of Cardiff.

Dave Gilpin, of course, retains his position as United Kingdom branch supervisor, with headquarters in London.

D.S.O. for British-Lion Accountant

Ex-F/Lieut. Jack Churchill, D.F.C., of British Lion's account staff, attended an investiture at Buckingham Palace on Tuesday, July 29, where he received from the King the D.S.O., an award he won in Burma.

On his return from the Palace, Mr. Churchill was presented with a silver cigarette case by Sir Arthur Jarratt, deputy chairman and managing director of British Lion, at an informal gathering at 76, Wardour Street, attended by S. A. Myers, assistant managing director of the company, and members of the executive staff.

"Moss Rose" for Queen Mary

"Moss Rose," the 20th Century Fox film of Joseph Shearing's romantic thriller, with Peggy Cummins, Victor Mature, Ethel Barrymore and Vincent Price, will be shown on board the *Queen Mary* both during her trials and on her maiden voyage.



Ingrid Bergman in a scene from *ARCH OF TRIUMPH*, an Enterprise production in which she is co-starred with Charles Boyer. The film is a forthcoming M-G-M release

PROUD OF BRITISH PRODUCERS

M.P.'s Tribute at Palace, Westhoughton. Re opening

IN opening the Palace, Westhoughton, Lanes, after a six months' closure for renovations, R. J. Davies, M.P., congratulated the proprietors on the work which had been done during the past few months to renovate the kinema, for handing the proceeds of the evening's show to charity, and for the part they were playing in the provision of excellent entertainment for the people of Westhoughton.

Coun. Kelly, chairman of the Westhoughton Council, also congratulated the management on their achievement.

L. Cohen (general manager of the circuit) promised that the management would do their best to present high-class film entertainment, and in handing to Coun. Kelly the cheques for local charities, expressed his appreciation to the film renters for forgoing their share of the night's takings.

A. M. Ferguson is manager of the Palace.

Memorial for Waller Jeffs?

Sir Sidney Clift, head of the Clifton group of Midland kinemas, speaking at Stratford-on-Avon, suggested a memorial to the late Waller Jeffs, a world pioneer in film shows, who spent many years of his life in Birmingham and Stratford. A tablet in the West End Kinema, Birmingham, formerly the Curzon Hall, where Jeffs showed the first complete programme of moving pictures, has already been suggested.

Sir Sidney Clift, who was addressing a large audience at Stratford Picture House, where Jeffs was manager for the last 20 years of his distinguished career, mentioned that a garden would be a very fitting memorial in Stratford.

A · B · F · D

presents

THE HALFWAY HOUSE

with

FRANCOISE ROSAY

TOM WALLS · MERVYN JOHNS

GLYNIS JOHNS · ALFRED DRAYTON

ESMOND KNIGHT

PRODUCED BY MICHAEL BALCON

DIRECTED BY BASIL DEARDEN

*SCREENPLAY BY ANGUS MacPHAIL
& DIANA MORGAN*

An Ealing Studios Production

A · B · F · D

presents

MARGARET LOCKWOOD

DEREK FARR

in

Quiet Wedding

based on the stage play by Esther McCracken

PRODUCED BY PAUL SOSKIN

DIRECTED BY ANTHONY ASQUITH

*SCREENPLAY BY TERENCE RATTIGAN
& A. de GRUNWALD*

•
A British Quota Film

Johnston Tells Dalton: "I'll Send Alternative Plan to Import Duty"

GOVERNMENT GAVE M.P.A.A. PRESIDENT NO PROMISE OF SAVE-DOLLAR SCHEME DELAY

ERIC JOHNSTON, president of M.P.A.A., left Britain for the States last Thursday after hasty dollar crisis talks with Sir Stafford Cripps, President of the Board of Trade, Hugh Dalton, Chancellor of the Exchequer, Foreign Secretary Ernest Bevin, and officials of the C.E.A. Johnston told both Government and trade officials that he is fundamentally opposed to the Socialist foreign film tax scheme to conserve dollars, and that, following talks with his producer members in the U.S., he will return to Britain shortly to submit alternative plans.

Johnston denied that the C.E.A. suggested to him that the emergency be met by a reduction in renting percentages, thus keeping dollars in this country.

He denied that he offered Hugh Dalton a scheme whereby U.S. renters over here would freeze dollars for the next few months.

The M.P.A.A. president said that Government officials had given him no promise that they would hold up action until he could submit alternative schemes. He admitted that Britain's dollar position was critical, and added that he was confident that the Marshall Plan—if accepted by the Senate—would be the ultimate solution to the nation's problem.

"No Reprisals"

Johnston said that if Britain imposes a tax on films—which he did not believe was a practical proposition—it would create an example which may be followed by other countries, possibly to the detriment of the British film industry. He was fundamentally opposed to any type of trade barrier.

"But," he went on, "you need not think that if this Dalton plan goes into operation it will mean that U.S. producers will make reprisals. This would not be the case."

Britain would very shortly be earning large sums of money from overseas markets by her films. The U.S. took out of Britain £17,000,000 each year in profits after the gross of £100,000,000 had been absorbed

by exhibitors, taxes and finding employment for 50,000 people.

British films, he added, will earn more than 10,000,000 dollars in the States this year. This was a gross figure. The normal distribution costs in the States are 25 to 30 per cent.; but as Britain is a new industry, the percentage will possibly be considerably higher than this.

Wide Distribution

He claimed that British films are being given wide distribution by American companies. "Great Expectations," which had taken £159,000 at the Radio City Music Hall, would have "several thousand" bookings out of the 17,500 cinemas in the U.S.

Before leaving London Mr. Johnston lunched with Arthur Rank and saw Sir Alex Korda.

He has not yet decided when to return to England with his counter proposals.

While in London he denied rumours that he might run for the vice-presidency of the U.S. "I'm a businessman, not a politician," he said.

New U.S. Title for "The Man Within"

Sydney Box's first Technicolor film, "The Man Within," starring Michael Redgrave, Jean Kent and Richard Attenborough, has been retitled "The Smugglers" for showing in the United States



ERIC JOHNSTON

SWISS TO RESIST U.S. EXPANSION TENDENCIES

Exhibitors' Association Act Against M-G-M Kinema Acquisition

STRONG opposition to the acquisition by M-G-M of cinemas at Geneva and Lausanne in Switzerland was expressed at the recent annual general meeting of the Swiss Exhibitors' Association, which associated itself with the request of the Swiss renters' organisation that the purchase should be revoked.

M. Eberhardt, the exhibitors' president, in his address, emphasised that the interests both of the exhibitors and the renters would be prejudiced by an influx of foreign capital and by expansionist tendencies of the U.S. companies.

He made mention of a questionnaire from M.P.A.A., which, he alleged, invited answers to 39 questions involving the most detailed information on each kinema concerned. This, he called, commercial espionage of the worst type, to which only a combined stand by the exhibitors, renters and the Swiss Film Chamber would afford satisfactory protection.

It was suggested that the Swiss Government be asked to give assistance by the introduction of legislative measures. He pointed out that in other democratic countries like Britain, France, Denmark, and Holland the Governments were preparing film legislation, thus showing their concern over the increasingly powerful influence of the American dollar.

At a later stage of the annual general meeting a resolution was passed to prohibit any member from participating in any activity which involves, or may involve, the infiltration of alien interests, or the creation of cartels within the Swiss film Trade. Any exhibitor who infringes this amendment will be punished by expulsion from the Association, which virtually means that he is out of business.

This decision of the Exhibitors' Association was favourably commented on throughout the Swiss Press.

DENIS WALLS ASKED TO HELP S.C.M. PLAN

The Society of Cinema Managers is about to start preliminary talks towards the setting up of a full training scheme.

The KINE. understands that the union plans to co-opt—if they are prepared to help—Denis Walls, vice-president of the C.E.A.; J. Hutchison, manager of the Gaumont, Hendon, and author of "The Complete Kinemanager," and representatives from the three circuits.

Entertainment Films—"Season Propaganda"

The K.R.S. has received a number of requests from local government authorities and various educational bodies for the hire of entertainment films to supplement propaganda mobile shows. Frank Hill, general secretary, has decided to bring the whole question before the extraordinary meeting of the general council this Thursday as a matter of policy.

It is considered that this could become the thin end of a wedge which might only offend exhibitors at very little gain to renters.

K.R.S.-N.A.T.K.E. TALK WORKING CONDITIONS

Next Meeting August 7

TOM O'BRIEN, together with other N.A.T.K.E. representatives, met a committee of four K.R.S. men led by general secretary Frank Hill, on Wednesday of last week. It was the first stage in negotiations to set up a national agreement between renters and union.

The KINE. understands that the meeting did not pass without a crisp interchange on points which the K.R.S. men maintained were irrelevant at that stage.

Negotiations have started on the subject of working conditions. Both sides expect the real differences of opinion to occur when wage schedules are discussed.

The meeting, which lasted nearly three hours, adjourned until August 7. Two further dates were fixed for meetings—on August 12 and 20.

RENTERS CLEAR WAY FOR NEW PRESIDENT

When the K.R.S. sits at a special general meeting this Thursday, members will have before them a proposal that the articles of association be amended so that they can, at some future date, elect as president someone who is not in control of a renting company or a member of the renters' council.

This measure, writes a KINE. reporter, is expected to be passed without opposition. The Society, as it is now constituted, must elect as president someone who is in direct control of a renting company and is a member of the council.

G.F.D. Book News for Atlantic Liners

G.F.D. has secured the exclusive screening of the Gaumont-British News in all theatres and on all voyages of the Cunard White Star liner R.M.S. *Queen Mary*.

Exclusive screening of both Gaumont-British and Universal newsreels has also been secured on all the transatlantic crossings of the Canadian Pacific liner, *Empress of Canada*.



Randolph Scott, Barbara Britton and Dorothy Hart in a scene from Columbia's *THE ASSASSIN*, an outdoor drama, adapted from a Zane Grey story, and photographed in Cinecolor. It is to be Trade shown on Thursday, August 7 at Studio One at 10.45 a.m.



A party of Edinburgh managers at their excursion to Loch Lomond, including T. Veitch, Joe M'Guire, R. G. Honeyman, John Brown, Duncan Macgregor and P. Tobell, with three C.E.A. members—J. S. Dunbar, W. H. Albin and R. M'Laughlin

CINEMA CLUB FOR EDINBURGH?

C.E.A. and Managers to be Consulted

AN informal luncheon arranged by a number of Edinburgh managers was held in Edinburgh last week with a view to forming a Cinema Club. E. Crookes (Lyceum), who was in the chair, said Edinburgh ought, like Glasgow, to have such a club, which would hold monthly or fortnightly meetings, help them to know each other better, and be in a position to receive cinema personalities when they came to the city.

Joe M'Guire (Astoria) emphasised that the idea was a club not for managers only, but for everybody in the Trade, and Walter Maguire, vice-president of the Scottish branch of the C.E.A., said certainly they ought to get the proprietors in.

R. G. Honeyman (Regent) suggested that the matter be brought up at the next meeting of the Managers' Association, and A. M. Roberts (Dalkeith) thought it should be raised at the next C.E.A. meeting, so that it might be made a section affair.

Scottish Teachers Praise The Junior Clubs

A deputation of teachers, led by Mr. Irvine, headmaster of Sciennes School, Edinburgh, and chairman of Scottish Educational Films Association, paid a visit on Saturday, July 5, to the Gaumont British Junior Club performance at the Capitol, Leith.

That the visitors were very favourably impressed not only with the conduct of the children but by the entertainment provided is clearly shown in an enthusiastic letter of thanks to Manager C. Drysdale which states, "We feel that you are trying to help the children to enjoy the good things of life—and making a very good job of it, too—and we value the good will you have shown us in our researches."

Cinematarians at Manchester

THE Manchester branch of the Society of Cinematarians held its first general meeting since its formation as a branch under the new constitution on July 29.

In accordance with the rules the assets of the society, which were under the control of the council, become the property of the branch.

The council put forward the following nominations for office:—

Chairman, C. S. MacGregor; vice-chairman, W. Gordon Smith; secretary, W. Miller; treasurer, A. Bennett; hon. auditor, Harry Moorhouse. It was recommended that a representative of the Lancashire Cinema Old Boys be elected to the committee, J. Brearley being nominated.

Foreign Scouts at Tivoli

Two hundred and fifty Empire and Foreign Scouts attended the Tivoli, London, on Thursday to witness the screening of the Empire Films Productions' "Knights of Freedom," depicting the growth and work of the Scout Movement throughout the world.

BRISTOL

P.O.W.s ADMISSIONS—STAFF
THREAT TO WALK OUT

Branch is Assured That Tax Figures Will be Kept Secret

ASSURANCE was given to Bristol members that figures supplied for purposes of the entertainment tax campaign were absolutely secret. Request for the transfer of a Lyme Regis exhibitor to Hants, Dorset, is to be referred to the general secretary. Coun. F. G. W. Chamberlain presided.

At the June meeting of the branch some members raised the query as to the secrecy of the figures which exhibitors submitted to head office in connection with the entertainment tax, and the branch secretary wrote to W. R. Fuller on the matter.

In his reply Mr. Fuller assured members that the only person who had access to such figures was himself.

Confirming this, E. C. ROGERS, branch delegate, said he had received an assurance from Mr. Fuller that only himself and the auditors ever saw the figures.

Mr. Rogers added that he had made a suggestion that a form should be prepared, and where an exhibitor did not wish to give figures, he should be able to explain his position by a system which would enable the accountants to get a picture of the thing they were after.

Transfer Requested

A REQUEST was considered from Mr. Hardy, of the Regal, Lyme Regis, that his membership should be transferred to the Hants and Dorset branch. He pointed out that it was practically impossible for him to take an active part in the Bristol branch owing to the long journey involved in attending meetings in Bristol.

The BRANCH SECRETARY pointed out that there were other cinemas in Dorset who were members of the Bristol branch.

Mr. HARDY said it meant that he had to devote a whole day to come to a meeting of the Bristol branch, while it would take him only a couple of hours

to attend a meeting of the Hants and Dorset branch.

It was agreed to consult the general secretary on the matter.

P.O.W. Admissions

THERE was a discussion on the question of the admittance of German prisoners of war to cinemas, and a member stated that in a certain cinema the staff had informed the manager that if German prisoners of war were admitted they would walk out.

Another member suggested that special shows should be held for prisoners of war.

The question of displaced persons was also referred to, and it was contended that in some districts public feeling was against their admission to cinemas.

The CHAIRMAN said it was a most difficult problem, but he did not see how the branch could lay down a hard-and-fast rule. The best way would be to leave it to individual managers.

The meeting agreed to adopt this suggestion.

C.T.B.F. Progress

IT was reported by G. H. BLACKBURN, chairman of the Bristol Area Committee of C.T.B.F., that the figures for the last six months showed they had done remarkably well. The amount of collections had increased; staff collections were £196 17s., compared with £131 14s. in the corresponding period of last year. The three top collections were by boxes at the Gaumont, Cheltenham (£14 18s.); News Theatre, Bristol (£12 1s.); and the Regent, Weston-super-Mare (£11 11s.).

Mr. Blackburn's suggestion that the vice-chairman of the branch, the branch treasurer and the local secretary of the Society of Managers should be added to the Area Committee was adopted.

Free Seats for Pensioners

AN application from the National Farmers' Union for a collection and for the showing of a short film, "Black Winter," was allowed to lie on the table. In the case of another application for the showing of a film by the National Association of Boys' Clubs it was decided that the secretary should reply in a suitable letter.

A. B. ATKINSON wrote stating that he had received a request from a local branch of the Old Age Pensioners' Organisation for free admissions, or, alternatively, would he care to send a donation for the purpose of creating a fund. Mr. Atkinson said he was prepared to abide by any decision the branch might make in the matter.

It was decided to reply to the effect that the branch felt that as an association they could not decide such a matter but would leave it to individual members to deal with it.

"Moss Rose" in West End

"Moss Rose," the 20th Century-Fox romantic thriller, with Peggy Cummins and Victor Mature, starts its initial West End pre-release run on Thursday, July 31, at the Leicester Square Theatre.



Ann Blyth and Burt Lancaster in Mark Hollinger's latest production for Universal-International BRUTE FORCE, for G.F.D. release

On the S.O. Front

BRISTOL BANS
"H" FILMS

Newcastle Poll Rejected

SUNDAY opening hours for cinemas in Bristol are to be from 5.15 to 10.15 p.m.

R. Cornish, solicitor, appearing before the magistrates on behalf of the Bristol C.E.A., suggested that exhibitors should be given the opportunity to open for any five hours between 2.30 p.m. and 3.30 p.m., in order to avoid traffic congestion and to allow patrons an opportunity to catch the last buses to their homes.

The magistrates decided that doors should be opened at 4.45 p.m., and that music should be played until the commencement of the programme. No film in the "H" category would be allowed and the conditions of week-day licences would apply to Sunday opening.

Newcastle Powers

Indications are that the rejection by the Newcastle Watch Committee of the exhibitors' request that the citizens should be given opportunity to express opinion on Sunday opening is final. They have plenary powers in matters relating to licences, and even though, technically, this was not an application for licences, civic legal opinion is that the City Council cannot over-rule them. It would have to retract those plenary powers.

The committee's decision will be formally notified to the council at its next meeting; but for information only.

An attempt may be made to inaugurate a discussion. It is not likely to succeed.

HINCKLEY.—Poll, Saturday, July 26. In favour, 6,469; against, 2,614; majority, 3,855.

In charge of the organisation for the cinemas was C. St. M. Thorp, Odeon Theatres' campaign organiser, with J. Ryley, of the Danilo, who acted as chairman of the Sunday Cinemas Association, with H. Burder, of the Regent, as publicity officer, and Martin Taylor, of Hinckley Odeon, as secretary.

WEST HARTLEPOOL.—The Town Clerk asked managers and staffs of cinemas in the district to give their views on Sunday opening. Four managers were in favour and four against. The staffs in the eight cinemas voted against, figures being, against, 109; for, 73. The Town Council is to call a town's meeting in September.

NEWPORT (MON).—Conditions governing Sunday opening have been settled by Newport Corporation, and films will be presented on Sunday evenings from 5 p.m. to 10 p.m. Performances will start on August 3. Charity contributions will be levied at the rate of a halfpenny a seat.

CHISLEHURST.—Poll, July 25. In favour, 6,763; against, 1,728.

WHITLEY BAY.—Poll. In favour, 4,240; against, 1,916.



Mark Stevens who is co-starred with June Haver in 20th Century-Fox's Technicolor musical *I WONDER WHO'S KISSING HER NOW*, being Trade shown in the provinces

North Western Managers
to Have Subsection

North Western branch of the Society of Cinema Managers has under consideration the formation of subsections in parts of its territory, including the Isle of Man. This was discussed at a meeting on Tuesday, presided over by E. Appleton (St. James'). R. A. Dwyer, of the Odeon, Liverpool, is the secretary-convenor.

FINANCIAL FACTS AND FIGURES

By V. J. B.

Dublin Circuit Figures Reach
New High at £37,314

TRADING profit of Capitol and Allied Theatres for the year to March 31 last amounted to £36,876. Adding sundry receipts, the total profit for the year is £37,314, compared with £32,155.

Directors' fees, remuneration and expenses increased from £11,502 to £12,239, leaving a net figure of £25,074 in comparison with £20,653.

Dividends, taxation and reserve absorb £20,104 (£24,711), and after the raising of the ordinary dividend from 6 per cent. to 12 per cent., the carry forward is raised from £10,039 to £15,009.

The annual meeting was held in Dublin on Wednesday, July 30.

Humphries Dealings

Dealings have started in the 5s. shares of George Humphries and Co., Ltd., the laboratory people, whose activities also comprise a number of ancillary services to the industry.

Authorised and issued capital is £150,000, divided into 600,000 5s. shares. There are no debentures, debenture stock, mortgages or other loan capital.

The business was originally founded in 1923 by Alfred H. R. Terraneau, present joint managing director, and the late George Humphries, who carried on a partnership until 1936, when it was formed into a private company. The firm has established itself as one of the leading pro-

cessors of cinematograph film in this country.

In 1946 a 50 per cent. share was acquired in Mole-Rite (England), Ltd., for £100,000, a dividend of £5,500, making net price £94,500. The company has an exclusive licence throughout Europe, Africa, the British Empire (except Canada), the studio equipment of the American company of the same name. At present time these units are only complete line of equipment for lighting colour film production. George Humphries owns nearly 60 per cent. share capital of Cine Laboratories, Ltd., owners service film studio in Chancery Lane, W.C.2.

George Humphries was incorporated as a public company July 14 last. Profits have risen from £19,273 before taxation in 1938 to £92,958 for the year to March 31 last, and the dividend for the same period from 10 per cent. to 42 per cent. For the year ending March 31, 1948, the dividend is considered that, apart from the circumstances, the dividend of 42 per cent. be, at least, maintained.

Assuming dividend is maintained as expected, share price at week's opening price are yielding nearly 42 per cent.

Sir Arthur Jarratt has been appointed as joint managing director for five years, January 1, 1946, at a salary of £3,500 per annum and an allowance of £500 per annum while Alfred H. R. Terraneau also serves for five years at a similar capacity at a salary of £5,000 per annum.

Morgan Crucible

Trading profit of Morgan Crucible, after allowing for depreciation and profits of owned subsidiary companies, amounted to £511,500 for the year to March 31 last, compared with £388,291.

Share Market

The kinema share market remains definitely off colour, with a little relief from a long share price falls.

A.B.P.C., in spite of the dividend, are now only 21s. compared with nearly 31s. time last year. British Dominion are only 19s. 6d. at 27s. 3d. at the highest point. Gaumont-British have fallen further 1s. 1d. to 20s. 10d. brings them below last lowest price. Odeon, at 18s. 6d. have fallen another 2s. 6d. is a long way from last highest of 53s. 1d.

Among the few bright spots are Cine Television "B" which gained 3d. at 3s. 12d. Twentieth Century 5s. ordinary at 3s. 3d.

SHARE MARKET BAROMETER

	High.	1946 Low	Latest	Change.
African Theatres Ord.	£6 1/2	£5 1/2	£7 1/2	- 1/3
Assoc. Brit. Corp'n. 5/- Ord.	30/10 1/2	20/-	21/1 1/2	- 1/-
" " " 6% Pref.	32/6	25/3	29/-	- 6/-
" " " 4 1/2% Pre.-Pf.	25/4 1/2	22/1 1/2	23/9	- 3/-
A.P.P.H. Ord.	46/3	28/-	41/3	-
British & American Film Press (1/-)	-	-	2/3	- 3/-
Brit & Dom. Films (12/-)	27/3	17/4 1/2	19/-	- 1/-
" " " 5 1/2% Pref.	23/4 1/2	20/-	22/3	- 3/-
Brit. Lion 7 1/2% Pref. (10/-)	17/1 1/2	12/3	15/-	- 3/-
" " " Ord.	6/10 1/2	5/6	6/4 1/2	-
Brit. Lion Studios Ord.	6/6	3/10 1/2	5/6	- 3/-
" " " 6% Pref.	23/-	24/6	22/6	+ 3/-
" " " 5% Notes	£100 1/2	£98 1/2	£92	- £1
" " " 4% Debts.	£102 1/2	£98 1/2	£99 1/2	+ 10/-
Capital Prov. News (5/-)	20/6	12/-	15/3	- 3/-
Cine Television "B" Ord.	6/7 1/2	2/6	3/1 1/2	+ 3/-
Dufay-Chromex Ord. (2/-)	6/3	3/7 1/2	4/3	- 7/4
Gaumont British Ord. (10/-)	28/10 1/2	21/3	20/10 1/2	- 1 1/2
" " " "A" Ord. (5/-)	18/6 1/2	12/-	9/6	- 6/-
" " " 5 1/2% 1st Pref.	28/10 1/2	21/3	24/10 1/2	- 10 1/2
" " " 3 1/2% Debts.	£109 1/2	£100	£103	- £1 1/2
General Theatres Prefd. (6/8)	28/6	12/6 1/2	24/9	- 1/3
" " " 3 1/2% Debts.	£105 1/2	£102 1/2	£98	- £1
Granada Theatres 1st Pref.	22/9	19/0	20/-	-
Humphries G. & Co. (5/-)	-	-	45/-	-
Kinemas Ord. (5/-)	12/7 1/2	10/0	10/6	- 4 1/2
Mde. Tussaud Def. (1/-)	7/9	4/0 1/2	5/3	- 3/-
" " " Prefd. Ord.	30/3	22/6	24/-	- 1/-
Moss Empires Ord.	48/-	40/-	40/-	+ 1/3
" " " Cum. Pref.	25/3	23/-	24/6	- 3/-
" " " 3 1/2% Deb.	£105	£103	£102 1/2	- £1 1/2
Odeon Assoc. 4 1/2% Pref.	-	-	21/3	-
" " " 3 1/2% Deb.	-	-	£90	-
Odeon Props. 4 1/2% Pref.	25/3	21/-	22/3	-
" " " 3 1/2% Debts.	£100	£98	£103	- 10/-
" " " 4% Debts.	£108 1/2	£101 1/2	£101	- £3
Odeon Theatres Ord. (5/-)	53/1 1/2	38/9	38/9	- 2/6
" " " 6% Pref.	30/6	25/9	28/6	- 3/-
P.C.T. 10% Cum. Pref.	41/10 1/2	36/9	36/6	- 6/-
" " " 7 1/2% "A" Pref.	33/9	30/7 1/2	33/9	- 9/-
" " " 7 1/2% "B" Pref.	33/9	31/-	33/3	- 1 1/2
" " " Construction 7% Pref.	33/3	28/3	30/6	+ 3/-
Scophony (5/-)	16/-	6/6	5/4 1/2	-
Stoll Theatres Corp'n.	24/9	17/9	13/7 1/2	- 1 1/4
Twentieth Cent. Ord. (5/-)	5/1 1/2	3/-	3/3	+ 3/-
" " " 6% Pref. (10/-)	12/3	7/6	9/9	-
United Entertainments Ord. (5/-)	11/11 1/2	10/3	11/-	- 1 1/4



A party of Edinburgh managers at their excursion to Loch Lomond, including T. Veitch, Joe M'Guire, R. G. Honeyman, John Brown, Duncan Macgregor and P. Tobell, with three C.E.A. members—J. S. Dunbar, W. H. Albin and R. M'Laughlin

CINEMA CLUB FOR EDINBURGH?

C.E.A. and Managers to be Consulted

AN informal luncheon arranged by a number of Edinburgh managers was held in Edinburgh last week with a view to forming a Cinema Club. E. Crookes (Lyceum), who was in the chair, said Edinburgh ought, like Glasgow, to have such a club, which would hold monthly or fortnightly meetings, help them to know each other better, and be in a position to receive kinema personalities when they came to the city.

Joe M'Guire (Astoria) emphasised that the idea was a club not for managers only, but for everybody in the Trade, and Walter Maguire, vice-president of the Scottish branch of the C.E.A., said certainly they ought to get the proprietors in.

R. G. Honeyman (Regent) suggested that the matter be brought up at the next meeting of the Managers' Association, and A. M. Roberts (Dalkeith) thought it should be raised at the next C.E.A. meeting, so that it might be made a section affair.

Scottish Teachers Praise

The Junior Clubs

A deputation of teachers, led by Mr. Irvine, headmaster of Sciennes School, Edinburgh, and chairman of Scottish Educational Films Association, paid a visit on Saturday, July 5, to the Gaumont British Junior Club performance at the Capitol, Leith.

That the visitors were very favourably impressed not only with the conduct of the children but by the entertainment provided is clearly shown in an enthusiastic letter of thanks to Manager C. Drysdale which states, "We feel that you are trying to help the children to enjoy the good things of life—and making a very good job of it, too—and we value the good will you have shown us in our researches."

Cinematarians at Manchester

THE Manchester branch of the Society of Cinematarians held its first general meeting since its formation as a branch under the new constitution on July 29.

In accordance with the rules the assets of the society, which were under the control of the council, become the property of the branch.

The council put forward the following nominations for office:—

Chairman, C. S. MacGregor; vice-chairman, W. Gordon Smith; secretary, W. Miller; treasurer, A. Bennett; hon. auditor, Harry Moorhouse. It was recommended that a representative of the Lancashire Cinema Old Boys be elected to the committee, J. Brearley being nominated.

Foreign Scouts at Tivoli

Two hundred and fifty Empire and Foreign Scouts attended the Tivoli, London, on Thursday to witness the screening of the Empire Films Productions' "Knights of Freedom," depicting the growth and work of the Scout Movement throughout the world.

BRISTOL

P.O.W.s ADMISSIONS—STAFF
THREAT TO WALK OUT

Branch is Assured That Tax Figures Will be Kept Secret

ASSURANCE was given to Bristol members that figures supplied for purposes of the entertainment tax campaign were absolutely secret. Request for the transfer of a Lyme Regis exhibitor to Hants, Dorset, is to be referred to the general secretary. Coun. F. G. W. Chamberlain presided.

At the June meeting of the branch some members raised the query as to the secrecy of the figures which exhibitors submitted to head office in connection with the entertainment tax, and the branch secretary wrote to W. R. Fuller on the matter.

In his reply Mr. Fuller assured members that the only person who had access to such figures was himself.

Confirming this, E. C. ROGERS, branch delegate, said he had received an assurance from Mr. Fuller that only himself and the auditors ever saw the figures.

Mr. Rogers added that he had made a suggestion that a form should be prepared, and where an exhibitor did not wish to give figures, he should be able to explain his position by a system which would enable the accountants to get a picture of the thing they were after.

Transfer Requested

A REQUEST was considered from Mr. Hardy, of the Regal, Lyme Regis, that his membership should be transferred to the Hants and Dorset branch. He pointed out that it was practically impossible for him to take an active part in the Bristol branch owing to the long journey involved in attending meetings in Bristol.

The BRANCH SECRETARY pointed out that there were other kinemas in Dorset who were members of the Bristol branch.

Mr. HARDY said it meant that he had to devote a whole day to come to a meeting of the Bristol branch, while it would take him only a couple of hours

to attend a meeting of the Hants and Dorset branch.

It was agreed to consult the general secretary on the matter.

P.O.W. Admissions

THERE was a discussion on the question of the admittance of German prisoners of war to kinemas, and a member stated that in a certain kinema the staff had informed the manager that if German prisoners of war were admitted they would walk out.

Another member suggested that special shows should be held for prisoners of war.

The question of displaced persons was also referred to, and it was contended that in some districts public feeling was against their admission to kinemas.

The CHAIRMAN said it was a most difficult problem, but he did not see how the branch could lay down a hard-and-fast rule. The best way would be to leave it to individual managers.

The meeting agreed to adopt this suggestion.

C.T.B.F. Progress

IT was reported by G. H. BLACKBURN, chairman of the Bristol Area Committee of C.T.B.F., that the figures for the last six months showed they had done remarkably well. The amount of collections had increased; staff collections were £196 17s., compared with £131 14s. in the corresponding period of last year. The three top collections were by boxes at the Gaumont, Cheltenham (£14 18s.); News Theatre, Bristol (£12 1s.); and the Regent, Weston-super-Mare (£11 11s.).

Mr. Blackburn's suggestion that the vice-chairman of the branch, the branch treasurer and the local secretary of the Society of Managers should be added to the Area Committee was adopted.

Free Seats for Pensioners

AN application from the National Farmers' Union for a collection and for the showing of a short film, "Black Winter," was allowed to lie on the table. In the case of another application for the showing of a film by the National Association of Boys' Clubs it was decided that the secretary should reply in a suitable letter.

A. B. ATKINSON wrote stating that he had received a request from a local branch of the Old Age Pensioners' Organisation for free admissions, or, alternatively, would he care to send a donation for the purpose of creating a fund. Mr. Atkinson said he was prepared to abide by any decision the branch might make in the matter.

It was decided to reply to the effect that the branch felt that as an association they could not decide such a matter but would leave it to individual members to deal with it.

"Moss Rose" in West End

"Moss Rose," the 20th Century-Fox romantic thriller, with Peggy Cummins and Victor Mature, starts its initial West End pre-release run on Thursday, July 31, at the Leicester Square Theatre.



Ann Blyth and Burt Lancaster in Mark Hollinger's latest production for Universal-International BRUTE FORCE, for G.F.D. release

On the S.O. Front

BRISTOL BANS
"H" FILMS

Newcastle Poll Rejected

SUNDAY opening hours for cinemas in Bristol are to be from 5.15 to 10.15 p.m.

R. Cornish, solicitor, appearing before the magistrates on behalf of the Bristol C.E.A., suggested that exhibitors should be given the opportunity to open for any five hours between 2.30 p.m. and 8.30 p.m., in order to avoid traffic congestion and to allow patrons an opportunity to catch the last buses to their homes.

The magistrates decided that doors should be opened at 4.45 p.m., and that music should be played until the commencement of the programme. No film in the "H" category would be allowed and the conditions of week-day licences would apply to Sunday opening.

Newcastle Powers

Indications are that the rejection by the Newcastle Watch Committee of the exhibitors' request that the citizens should be given opportunity to express opinion on Sunday opening is final. They have plenary powers in matters relating to licences, and even though, technically, this was not an application for licences, civic legal opinion is that the City Council cannot over-rule them. It would have to retract those plenary powers.

The committee's decision will be formally notified to the council at its next meeting; but for information only.

An attempt may be made to inaugurate a discussion. It is not likely to succeed.

HINCKLEY.—Poll, Saturday, July 26. In favour, 6,469; against, 2,614; majority, 3,855.

In charge of the organisation for the cinemas was C. St. M. Thorp, Odeon Theatres' campaign organiser, with J. Ryley, of the Danilo, who acted as chairman of the Sunday Cinemas Association, with H. Burder, of the Regent, as publicity officer, and Martin Taylor, of Hinckley Odeon, as secretary.

WEST HARTLEPOOL.—The Town Clerk asked managers and staffs of cinemas in the district to give their views on Sunday opening. Four managers were in favour and four against. The staffs in the eight cinemas voted against, figures being, against, 109; for, 73. The Town Council is to call a town's meeting in September.

NEWPORT (MON).—Conditions governing Sunday opening have been settled by Newport Corporation, and films will be presented on Sunday evenings from 5 p.m. to 10 p.m. Performances will start on August 3. Charity contributions will be levied at the rate of a halfpenny a seat.

CHISLEHURST.—Poll, July 25. In favour, 6,763; against, 1,728.

WHITLEY BAY.—Poll. In favour, 4,240; against, 1,916.



Mark Stevens who is co-starred with June Haver in 20th Century-Fox's Technicolor musical *I WONDER WHO'S KISSING HER NOW*, being Trade shown in the provinces

North Western Managers
to Have Subsection

North Western branch of the Society of Cinema Managers has under consideration the formation of subsections in parts of its territory, including the Isle of Man. This was discussed at a meeting on Tuesday, presided over by E. Appleton (St. James'). R. A. Dwyer, of the Odeon, Liverpool, is the secretary-convenor.

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

Dublin Circuit Figures Reach
New High at £37,314

TRADING profit of Capitol and Allied Theatres for the year to March 31 last amounted to £36,876. Adding sundry receipts, the total profit for the year is £37,314, compared with £32,155.

Directors' fees, remuneration and expenses increased from £11,502 to £12,239, leaving a net figure of £25,074 in comparison with £20,653.

Dividends, taxation and reserve absorb £20,104 (£24,711), and after the raising of the ordinary dividend from 6 per cent. to 12 per cent., the carry forward is raised from £10,039 to £15,009.

The annual meeting was held in Dublin on Wednesday, July 30.

Humphries Dealings

Dealings have started in the 5s. shares of George Humphries and Co., Ltd., the laboratory people, whose activities also comprise a number of ancillary services to the industry.

Authorised and issued capital is £150,000, divided into 600,000 5s. shares. There are no debentures, debenture stock, mortgages or other loan capital.

The business was originally founded in 1923 by Alfred H. R. Terraneau, present joint managing director, and the late George Humphries, who carried on a partnership until 1936, when it was formed into a private company. The firm has established itself as one of the leading pro-

cessors of kinematograph film in this country.

In 1946 a 50 per cent. interest was acquired in Mole-Richardson (England), Ltd., for £100,000 cum a dividend of £5,500, making the net price £94,500. This took with it an exclusive licence for 21 years to manufacture and sell throughout Europe, Africa and the British Empire (excluding Canada), the studio lighting equipment of the American company of the same name. At the present time these units are the only complete line of equipment for lighting colour film production. George Humphries also owns nearly 60 per cent. of the share capital of Cine Industrial Productions, Ltd., owners of a service film studio in Cursitor Street, Chancery Lane, London, W.C.2.

George Humphries was incorporated as a public company on July 14 last. Profits have risen from £19,273 before taxation in 1938 to £29,958 for the year to March 31 last, and the dividend in the same period from 10 per cent. to 42½ per cent. For the year ending March 31, 1948, the directors consider that, apart from unforeseen circumstances, the profits and dividend of 42½ per cent. will be, at least, maintained.

Assuming dividend is maintained as expected, shares at this week's opening price around 45s. yield nearly 4½ per cent.

Sir Arthur Jarratt has agreed to serve the company as joint managing director for five years from January 1, 1946, at a salary of £3,500 per annum and an expense allowance of £500 per annum, while Alfred H. R. Terraneau also serves for five years in a similar capacity at a salary of £5,000 per annum.

Morgan Crucible

Trading profit of Morgan Crucible, after allowing for depreciation and profits of wholly-owned subsidiary companies, amounted to £511,300 for the year to March 31 last, compared with £388,291.

Share Market

The kinema share market remains definitely off colour. Looking down the list I find very little relief from a long string of share price falls.

A.B.P.C., in spite of the higher dividend, are now only 21s. 1½d., compared with nearly 31s. at one time last year. British and Dominion are only 19s. 6d., against 27s. 3d. at the highest point in 1946. Gaumont-British have fallen a further 1s. 1½d. to 20s. 10½d., which brings them below last year's lowest price. Odeon, at 38s. 9d., have fallen another 2s. 6d., which is a long way from last year's highest of 53s. 1½d.

Among the few bright features, are Cine Television "B" ordinary, which gained 3d. at 3s. 1½d., and Twentieth Century 5s. ordinary, up 3d. at 3s. 3d.

SHARE MARKET BAROMETER

	1946		Latest	Change.
	High.	Low		
African Theatres Ord.	£6½	£5½	£7½	- 1/3
Assoc Brit. Corpn. 5/- Ord.	30/10½	20/-	21/1½	- 1/-
" " " 6% Pref.	32/6	25/3	29/-	- 6/-
" " " 4½% Pref.-Pf.	25/4½	22/1½	23/9	- 3/-
A.P.P.H. Ord.	46/3	28/-	41/3	-
British & American Film Press (1/-)		2/3	2/3	- 3/-
Brit & Dom. Films (12/-)	27/3	17/4½	19/-	- 1/-
" " " 5½% Pref.	23/4½	20/-	22/3	- 3/-
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/-	- 3/-
Ord.	6/10½	5/6	6/4½	-
Brit. Lion Studios Ord.	6/6	3/10½	5/6	- 3/-
" " " 6% Pref.	23/-	24/6	22/6	+ -3/-
" " " 5% Notes	£100½	£98½	£92	- £1
" " " 4% Debs.	£102½	£98½	£98½	+10/-
Capital Prov. News (5/-)	20/6	12/-	15/3	- 3/-
Cine Television "B" Ord.	6/7½	2/6	3/1½	+ -3/-
Dufay-Chromex Ord. (2/-)	6/3	3/7½	4/3	- 7/-
Gaumont British Ord. (10/-)	28/10½	21/3	20/10½	- 1/1½
" " " "A" Ord. (5/-)	18/6½	12/-	9/6	- 6/-
" " " 5½% 1st Pref.	28/10½	21/3	24/10½	- 10½/-
" " " 3½% Debs.	£109½	£100	£103	- £1½
General Theatres Prefd. (6/8)	23/6	12/6½	24/9	- 1/3
" " " 3½% Debs.	£105½	£102½	£98	- £1
Granada Theatres 1st Pref.	22/9	19/0	20/-	-
Humphries G. & Co. (5/-)			45/-	-
Kinemas Ord. (5/-)	12/7½	10/0	10/6	- 4½/-
Mde. Tussaud Def. (1/-)	7/9	4/0½	5/3	- 3/-
" " " Prefd. Ord.	30/3	22/6	24/-	- 1/-
Moss Empires Ord.	48/-	40/-	40/-	+ 1/3
" " " Cum. Pref.	25/3	23/-	24/6	- 3/-
" " " 3½% Deb.	£105	£103	£102½	- £1½
Odeon Assoc. 4½% Pref.			21/3	-
" " " 3½% Deb.			£99	-
Odeon Props. 4½% Pref.	25/3	21/-	22/3	-
" " " 3½% Debs.	£109	£98	£103	- 10/-
" " " 4% Debs.	£108½	£101½	£101	- £3
Odeon Theatres Ord. (5/-)	53/1½	38/9	38/9	- 2/6
" " " 6% Pref.	30/6	25/9	28/6	- 3/-
P.C.T. 10% Cum. Pref.	41/10½	36/9	36/6	- 6/-
" " " 7½% "A" Pref.	33/9	30/7½	33/9	- 9/-
" " " 7½% "B" Pref.	33/9	31/-	33/3	- 1½/-
" " " Construction 7% Pref.	33/3	28/3	30/6	+ -3/-
Scophony (5/-)	16/-	6/6	5/4½	-
Stoll Theatres Corpn.	24/9	17/9	13/7½	- 1/4½
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/3	+ -3/-
" " " 6% Pref. (10/-)	12/3	7/6	9/9	-
United Entertainments Ord. (5/-)	11/11½	10/3	11/-	- 1½/-

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

I like a compliment when it's spontaneous and sincere.

During the "Ignorance is Bliss" programme from the B.B.C., one of the fair sex was asked which was the best film she had seen of late. The enthusiasm with which she said "THE YEARLING" warmed the cockles of my heart.

What was said over the air has been proved over and over again since we sent "THE YEARLING" into the heart of the holiday haunts.

What a reception this really fine picture had in Llandudno and Douglas (I.O.M.); first of many pre-release showings! So many tried to get seats so often that both theatres signed up for second summer runs.

TRADE SHOWING



"FIESTA," Trade shown on Wednesday of this week, has everything that makes for tip-top entertainment. Photographed in Technicolor, the cast includes Esther Williams, Akim Tamiroff, Cyd Charisse, John Carroll and Mary Astor and introduces Mexico's greatest star, Ricardo Montalban, already praised as the new Valentino.

I'm very proud of what I've got to offer now and in the future. You've all heard and read of what everyone thinks of "THE YEARLING"—now the Trade press declares that "THE HUCKSTERS" is box-office gold!

What a compliment for your old friend and scribe. It only goes to show that Deborah

Kerr and Clark Gable are the fine team we said they were. I'm not going to say, "I told you so," but I must remind you that this happy thought has been made known in our own "huckstering" of the film.

After all, I haven't got GOLD in my company's name for nothing.

GENE'S LATEST



The dancing of Gene ("Anchors Aweigh") Kelly, in his latest opus, "LIVING IN A BIG WAY," is being enjoyed by many during its first run at the Empire.

Gene's never danced better in his life. The routine he does with a huge statue makes

GABIN AND MORGAN



even us think the statue is alive—and we made the picture! The story has a human touch about it that makes "enjoyment for all" entertainment.

You'll be thinking I'm in a very proud mood this week. I am! It's an important week, with three Trade shows!

Apart from "FIESTA," "STORMY WATERS" (see picture) Trade shown on Tuesday, made its bow. This is an M-G-M International presentation, and stars Jean Gabin and Michele Morgan in a thrilling story of the sea, plus the romantic storm that can rage in a man's heart.

On Thursday of this week we Trade show "MERTON OF THE MOVIES." Many will remember the hilariously funny silent masterpiece. Now this famous old timer is remade with Red Skelton and Virginia O'Brien rollicking through almost unbelievable escapades.

Always looking ahead and not being content to bask in the glory of yesteryears brings me to yet another future triumph—in fact, the Arch of Triumph!

"ARCH OF TRIUMPH" is on its way over and truly remarkable things are expected from this Enterprise Production. It is filmed from Erich Maria Remarque's book of the same name which has already sold over 2,000,000 copies in America—and only the paper shortage prevents its British sales (which are slightly stupendous!) from reaching a proportionately vast total.

At the time of going to press, the book is being translated into 22 languages. However, it only needs reading in one language to prove what fine picture material it is. More of this later—much more!



New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Beaty and the Bandit (Pathe)—U.S.	68 min. (U)	Gilbert Roland, ... Ramsay Ames, William Gould.	Cisco Kid outdoor comedy melodrama. Staging picturesque and story obvious.	Very moderate series second (CC).
Bringing Up Father (Pathe)—U.S.	68 min. (U)	Joe Yule, ... Renie Riano, Tim Ryan.	Comedy burlesque based on a popular American cartoon comic strip. Flavour original, but humour more suited to the music-hall than screen.	Small-hall rib-tickler (CC).
*Beyond Price (New Realm)—British.	34 min. (U)	Commentary by Frederick Allen.	Haphazard interest featurette. Idea novel, but treatment and technical presentation clumsy.	Shoddy full quota fill-up (CC).
Curse of the Allenbys ... (General F.D.) —U.S.	61 min. (A)	June Lockhart, ... Don Porter, Sara Haden.	Exuberant "gaslight" thriller set in London at the turn of the century. Acting indifferent and plot and atmosphere phoney.	Cheap "hair-raiser" (NC).
Haunted Mine (Pathe) —U.S.	52 min. (U)	Johnny Mack Brown, Raymond Hatton, Linda Johnson.	Pocket-size Western. Story straightforward, cast versatile and scenic backgrounds impressive.	Reliable support for the industrial element and youngsters (CC).
Heart Royal (Columbia) —U.S.	67 min. (U)	Harry Davenport, ... Paul Campbell, Gloria Henry.	Transparent comedy drama of the Turf. Story a trifle sentimental, but acting sincere and big race climax exciting.	Pleasing popular programmer (CC).
Joan Medford is Missing (General F.D.) —U.S.	65 min. (A)	Bill Goodwin, ... Robert Lowery, Virginia Grey.	Pocket-thriller fashioned on Grand Guignol lines. Story and treatment absurdly far-fetched.	Third-rate shocker (NC).
Larceny in Her Heart ... (Pathe)—U.S.	68 min. (A)	Hugh Beaumont, ... Cheryl Walker, Paul Bryar.	Romantic crime melodrama, the latest of the Michael Shayne detective series. Cast and staging up to scratch, but story formula wearing thin.	"Off-the-pag" thriller (NC).
Little Miss Broadway (Columbia)—U.S.	68 min. (A)	Jean Porter, ... John Shelton, Ruth Donnelly.	Farcical musical comedy. Staging good and numbers tuneful, but gags stale and story silly.	Sub-standard supporting proposition (CC).
*Quiet Wedding ... (A.B.F.D.)—British.	80 min. (U)	Margaret Lockwood, Derek Farr, Marjorie Fielding.	Domestic comedy, brilliantly adapted from the stage success. Story human and witty. Reviewed in "Kine." January 30, 1941.	Handy light booking for the family (C).
Ramrod (M-G-M)—U.S.	94 min. (U)	Joel McCrea, ... Veronica Lake, Donald Crisp.	Outdoor romantic melodrama telling of ruthless range warfare in the exuberant 'seventies. Cast, staging, photography and fights good, but story uneven.	Pretentious horse-opera (C).
†Red Stallion, The ... (General F.D.) —U.S.	80 min. (U)	Robert Paige, ... Ted Donaldson, Noreen Nash.	Picturesque outdoor comedy melodrama illustrating the staunch companionship of a small boy, dog and horse. Story obvious, but teamwork refreshing, direction resourceful and staging delightful. Cinecolor photography good.	Capital general booking (CC).
Sanctuary of the Heart ... (New Realm)— Franco-American	51 min. (U)	Commentary by ... Robert Alexandre	Unusual religious documentary about life in a convent. Subject novel and profound but presentation somewhat laboured.	Booking mainly for specialised halls (C).
Spider Woman Strikes Back, The (General F.D.) —U.S.	59 min. (A)	Gale Sondergaard, Brenda Joyce, Kirby Grant.	Half-pint macabre set in a small Western town. Story very far-fetched, but star's performance impressive.	Fair average thriller (NC).
Stage Door Canteen ... (A.B.F.D.)—U.S.	132 min. (U)	Lon McCallister, ... Cheryl Walker, William Terry.	All-star sentimental musical revue. "Kine." review September 16, 1943.	Novelty entertainment for the majority (CC).
Stormy Waters ... (M-G-M)—French.	75 min. (A)	Jean Gabin ... Michele Morgan, Madeleine Renaud.	Romantic drama based on Roger Verce's "Remorques." Simple story, authentic French seaport backgrounds. Stars and feminine appeal.	Good booking for specialised and better class halls.
Strange Conquest ... (General F.D.) —U.S.	64 min. (A)	Jane Wyatt, ... Lowell Gilmore, Julie Bishop.	Bizarre and bedraggled romantic melodrama set in the jungle of Sumatra. Story clumsy and teamwork uneven.	Small hall support (NC).
Sweetheart of Sigma Chi (Pathe)—U.S.	70 min. (U)	Elyse Knox, ... Phil Regan, Phil Brito.	Collegiate musical comedy telling of high jinks and gangster trouble on the campus. Story obvious, but cast versatile, staging good and numbers tuneful.	Reliable programmer for the family and populars (CC).
†Tale of the Navajos ... (M-G-M)—U.S.	53 min. (U)	Narrated by Edwin Jerome.	Novel interest subject dealing with the ancient beliefs of an Indian tribe.	Moderate second (CC).
Where There's Life ... (Paramount)—U.S.	75 min. (A)	Bob Hope, ... Signe Hasso, Wm. Bendix	Half-hearted farcical comedy with a Ruritanian fringe. Bob Hope resourceful and staging good, but situations stale.	Moderate Bob Hope (C).

(CC) Excellent for Children.

(C) Suitable for Children.

(NC) Not for children.

* British Picture.

† In Colour.

REVIEWS—continued on page 28

Reviews for Showmen: By Josh Billings

WHERE THERE'S LIFE

Paramount. American (A). Directed by Sidney Lanfield. Featuring Bob Hope, Signe Hasso and William Bendix. 6,770 feet. Release not fixed.

HALF-HEARTED farcical comedy, with a Ruritanian fringe. Set in modern New York, it casually records the adventures and misadventures of a radio comic who suddenly finds himself embroiled in a fight for a throne. Bob Hope does his best to wisecrack his way through the crazy chapter of time-honoured incidents, but fails, through no fault of his own, to leave many laughs in his wake. There is a saying to the effect that a jockey can't win without his horse, and neither can a star make the grade on stale material. Moderate Bob Hope.

Story.—King Hubertus II of Barovia is badly wounded by an assassin's bullet. His heir is Michael Valentine, a goofy New York broadcaster, and General Trina Grimovich, glamorous head of the army, believes that the country can be saved from the dreaded Mordia—a bunch of Fascists—if Michael can be persuaded to accept the throne. Premier Krivoc, and Ministers Zavitch and Grubich, secret members of the Mordia, are equally determined that Michael shall never see Barovia. The innocent Michael, who is about to marry Hazel, sister of Victor O'Brien, a tough New York cop, is kidnapped by the Mordia, and when he disappears Victor thinks that he is deliberately trying to jilt Hazel. Trina keeps close on Michael's heels, but he finds it difficult to distinguish friend from foe. At one juncture Michael is instructed to bump off himself, but, needless to say, he survives. Finally, he learns that the King of Barovia is out of danger and, after a few more killings and capers, he really sidesteps Hazel for Trina.

Acting.—Bob Hope puts over a really good crack here and there, but he still can't effectively conceal the poverty of the script. Michael Valentine is definitely not his best part. William Bendix is completely wasted as Victor, and so for that matter are Signe Hasso, as Trina, and the rest.

Production.—The film is all bits and pieces lightly linked together by the wise-cracking of Bob Hope. Every knockabout situation has been exploited many times before and the quantity of the chestnuts is poor compensation for their lack of freshness. There is, of course, a slight possibility that we have lost our sense of humour, but if that's so, we are in good company. The censor has given the hotch-potch an "A" certificate! Hope is dashed for the want of Crosby.

Points of Appeal.—Staging, cast and Bob Hope.

THE RED STALLION

General F.D. Eagle-Lion. American (U). Photographed in Cinecolor. Directed by Leslie Selander. Featuring Robert Paige, Ted Donaldson and Noreen Nash. 7,256 feet. Release not fixed.

PICTURESQUE outdoor comedy melodrama, delightfully illustrating the staunch companionship of a small boy, dog and horse. The engaging trio successfully fights on the side of the youngster's grandmother, a shrewd and homely old horse breeder, threatened with eviction. Warm, human, sunny and exciting, its wholesome entertainment, embellished by Cinecolor, carries irresistible popular and family appeal. Eagle-Lion-America have done a swell, unostentatious job. Capital general booking.

Story.—When the Army remount department informs Grandma Aggy, owner of a breeding establishment, that they no longer need horses, her biggest creditors, Perry Barton and Ed. Thompson, give her one month to pay her debts or quit. Joel, Aggy's young grandson, overhears and determines that Red, a thoroughbred stallion, shall not come under the hammer. He and his dog call on Mr.

Moresby, a racehorse owner, and try to sell Red privately for twenty-five thousand dollars, but the deal falls down because the animal lacks track experience. Joel is told to come back when Red is fully trained. Joel continues to keep Red away from Aggy's ranch, but one night Red is attacked by a bear. He wins the fight, but is badly mauled. In spite of everything, the animal is given another chance by the Moresby outfit. This time he proves his worth, thereby bringing happiness to all.

Acting.—Ted Donaldson acts naturally as Joel, Jane Darwell is a forthright Aggy, and Noreen Nash and Robert Paige make the most of a conventional love interest. Daisy, the dog, and an unnamed horse are the best of the rest, if not of all.

Production.—The outcome of the story is a foregone conclusion, but the obvious is skillfully avoided by decorating the plot with amusing and exciting animal asides. The boy, horse and dog form a captivating team, while the fight between the horse and bear carries quite a thrill. Cinecolor, although not quite in the same class as Technicolor, adequately paints the lily.

Points of Appeal.—Friendly, charming and exciting story, smooth and engaging teamwork by boy, horse and dog, picturesque backgrounds, expertly timed thrills, Cinecolor and "U" certificate.

RAMROD

M-G-M. American (U). Directed by Andre de Toth. Featuring Joel McCrea, Veronica Lake and Donald Crisp. 8,499 feet. Release August 18, 1947.

OUTDOOR romantic melodrama, telling of ruthless range warfare in the exuberant 'seventies. It's all the Westerns rolled into one, but takes very careful aim before firing. The majority of its fistie encounters are handled with like deliberation and over-emphasis removes much of the sting from its crowded yet disjointed tale. Apart from lusty portrayals by Joel McCrea and Preston Foster and the possible star pull of Veronica Lake, who, incidentally, is the one fly in the histrionic ointment, its most impressive features are its camerawork and musical accompaniment. Pretentious horse opera.

Story.—Connie Dickason, a strong-willed young woman, takes over the ranch of her former sweetheart when he is chased out of the district by Frank Ivey, a tough cattle boss. She engages Dave Nash, a reformed drunkard, as her "ramrod" or ranch foreman, and determines to resist all intimidation. Ivey gets in the first blow and burns part of Connie's ranch, but Connie pays him back in his own coin by wrongfully accusing him of stampeding her herds. Jim Crew, the sheriff, goes to arrest Ivey, but is shot dead. More killings follow on both sides, but finally Dave and Ivey fight it out. Dave survives and Connie declares her love for him. Knowing her for what she is, Dave is unable to reciprocate. Rose Leland, the local dressmaker, is his choice at the fadeout.

Acting.—Joel McCrea contributes a manly portrayal as Dave and Preston Foster makes a formidable adversary as the tough and sinister Ivey, but Veronica Lake is completely out of her element and environment as Connie. Donald Crisp, Don DeFore, Charles Ruggles and Arleen Whelan make up the leeway in direct support.

Production.—The picture is composed mainly of fist-fights and shooting affrays, but with all its realistic and virile character drawing and impressive photography and musical accompaniment it fails to "number" the opposing forces clearly. The confusion detracts from its artistic merit, lessens its punch and causes it to get its moral values mixed. It's only half the film it might have been. Incidentally, its "U" certificate is its lucky break.

Points of Appeal.—Cast, scenery, scraps and "U" certificate.

BRINGING UP FATHER

Pathé. American (U). Directed by Eddie Cline. Featuring Joe Yule, Renie Riano and Tim Ryan. 6,107 feet. Release not fixed.

COMEDY burlesque with a strong Irish flavour, based on a popular American cartoon-comic strip. It scores a laugh here and there, but its central characters are a little too grotesque to amuse all comers. Industrial audiences are about its mark. Small-hall "rib-tickler."

Story.—Maggie and Jiggs, a self-made couple, are flattered by Mrs. F. Newton Kermishaw, socialite wife of a wily business man. Mr. Kermishaw is after a site occupied by a saloon run by Dinty Moore, an Irishman, and persuades Jiggs to get up a petition to have the pub condemned. Needless to say, the "regulars," mostly Irish, take a poor view of Jiggs and the petition. Other complications arise when Danny, Dinty's architect nephew, and Kermishaw, Jr., become rivals for Jiggs' daughter, Nora, but Jiggs and Maggie come down to earth and the Kermishaws are outwitted in the end.

Acting.—Joe Yule and Renie Riano make up well as the cartoon characters, Jiggs and Maggie, but their humour is, to say the least, eccentric. The majority of the supporting players are conventional Irish types.

Production.—The film is a trifle new in atmosphere and detail, but its material is more suited to the music-hall than the screen. Its clowning and blarney fail to produce many laughs. Novelty values are its strongest asset.

Points of Appeal.—Clean humour, intriguing title and "U" certificate.

LITTLE MISS BROADWAY

Columbia. American (A). Directed by Arthur Dreifuss. Featuring Jean Porter, John Shelton and Ruth Donnelly. 6,262 feet. Release not fixed.

FARCICAL musical comedy, recounting the chequered love affair of a dizzy orphan, the adopted daughter of eccentric Broadway characters, and the only son of a Baltimore industrialist. Its queer mixture of whimsy and slapstick is very stagey, while its principal players have, with few exceptions, long passed their prime. Stale and for the most part silly, it has little, apart from its incidental songs and plush upholstery, to recommend it. Sub-standard supporting proposition.

Story.—Judy Gibson, an orphan, is sent to a "classy" school by Aunt Minnie and Uncles George, Harry and Mack, odd Broadway friends of her parents. Dick Nichols, only son of a Baltimore industrialist, and Judy meet and fall in love, but Dick's father refuses to agree to their marriage until he has met Judy's family. Judy's "Aunt" and "Uncles" then set the stage for the reception, but while all this is going on Nichols, Sen., gets into monetary difficulties and Wash Monahan, an escaped convict, completely swag, secretly parks himself in Judy's temporary home. There is an unholy mix-up in the end Nichols, Sen., gets out of his financial tangle and gives Dick and Judy his blessing.

Acting.—Jean Porter has all the confidence in the world, but her talent is limited. She outstays her welcome as Judy, and so does John Shelton as Dick. Old-timers Ruth Donnelly, Edward P. Gargan and Vince Barnett put up the best performances.

Production.—The film is just a weak bit of stage romance and slapstick, flavoured with quixotic sentiment and unevenly poured from a new bottle. Its polished decanter will fool nobody. Completely flat, it is accompanied by a song, but is nothing to sing about.

Points of Appeal.—Title, staging and songs

REVIEWS—continued on page 29

REVIEWS—continued from page 28

SWEETHEART OF SIGMA CHI

Pathé. American (U). Directed by Jack Bernhard. Featuring Elyse Knox, Phil Regan and Phil Brito. 6,396 feet. Release not fixed.

COLLEGIATE musical comedy, telling of high-jinks and gangster trouble on the campus. The cast is an adroit mixture of youth and experience, the numbers are tuneful and the staging is good. Polished and snappy presentation artfully cloaks a somewhat frayed plot. Reliable light booking for the family and popular.

Story.—Betty Allan, sweetheart of Sigma Chi, a small "co-ed" establishment, jokingly makes up to Ted Sloan, a returned war veteran. The stunt leads to real love, but in the meantime Frankie and Arty, a couple of gangsters, get to work on Lucky Ryan, owner of the local night club, and threaten to reveal his questionable past to his young student brother, Bill, unless he fixes a forthcoming boat-race. Lucky confides in Betty, and Ted, Sigma Chi's leading oarsman, becomes jealous and suspicious. Frankie and Arty try to sabotage Sigma Chi's boat, but are unsuccessful. Ted strokes his college to victory, all misunderstanding is cleared up and the gangsters get a well-deserved ducking.

Acting.—Elyse Knox is a good-looking Betty, Ross Hunter makes a stalwart Ted, and crooner Phil Regan and tough-guys Paul Guilfoyle and Edward Brophy head a useful supporting team.

Production.—The plot of the film is transparent, but the boy-meets-girl musical asides are put over in a disarming manner and the long-shots of rowing crews in action are most exhilarating. Its colourful and well-varied surface action should intrigue family and industrial audiences. We'd like to take a "refresher" at happy, carefree "Sigma Chi."

Points of Appeal.—Congenial atmosphere, exciting rowing climax, tuneful numbers and popular cast.

HEART ROYAL

Columbia. American (U). Directed by Robert Gordon. Featuring Harry Davenport, Paul Campbell and Gloria Henry. 6,092 feet. Release not fixed.

SENTIMENTAL comedy drama of the Turf, appropriately staged in Kentucky. It concerns a youth who, in the face of heavy odds, makes good a tricky wager, put over by his late father, thereby retrieving the family name. Its sentiment is a trifle sticky, but refreshing scenic backgrounds and a realistically staged big-race climax enable it to make the grade. Pleasing popular programmer.

Story.—Tom Cloud, a conscientious young fellow, and his 12-year-old brother, Biff, inherit a Kentucky farm, complete with private gallops, from their father. Their neighbour is Major Denning, an elderly owner-trainer, who had lost the farm to their father in a bet. "Doc" Richardson, the pretty local veterinary surgeon, and the rest of the community know that Tom's father couldn't have paid if he had lost the wager, and Tom and Biff sense their hostility. They determine to right the wrong, but Denning stubbornly refuses charity. Luckily, Denning owns a promising colt named Royal, and the animal finally solves all their problems by winning a classic event.

Acting.—Harry Davenport is the king-pin of the film as artful old codger Denning. He talks a lot, but seldom bores. Paul Campbell, Mark Dennis and Gloria Henry also register as Tom, Biff and "Doc."

Production.—The first half of the film is pedestrian and overloaded with Blimpish by-play, but things buck up as soon as the action switches to the racetrack. The last two reels are packed with realistic thrills and permit it to run out a modest winner. The happy possessor of the "U" certificate, it's a safe "second leg" of an average double bill.

Points of Appeal.—Wholesome environment, versatile characterisation, spectacular race thrills and "U" certificate.

TALE OF THE NAVAJOS

M-G-M. American (U). Photographed in Technicolor. Produced by John A. Haeseler. Narrator, Edwin Jerome. 4,747 feet. Release not fixed.

NOVEL interest subject dealing with the ancient beliefs and mysticism which control the lives of the Navajos, descendants of an old and proud race of Indians dwelling on the remote plains of Western America. Ziki, a young Indian boy, and Jimmy, son of a white trader, set off in search of new grazing grounds which, according to tribal lore, will supply a rich haven for their flocks. Their journey takes them through the dwelling-place of ancient gods whose legends and traditions are explained with the finer points of Navajos religion. The boys succeed in overcoming the evil spirits which, according to belief, beset their paths of progress, and are finally able to lead their peoples to the promised land.

Production.—The adventures of the boys take place against a background of rocky crags and canyons which, although enhanced in beauty by Technicolor treatment, becomes a trifle monotonous after 30 minutes of unchanging scenery. Treatment is uninspired and the commentary pedestrian.

Points of Appeal.—Outdoor atmosphere and title values.

HAUNTED MINE

Pathé. American (U). Directed by Derwin M. Abrahams. Featuring Johnny Mack Brown, Raymond Hatton and Linda Johnson. 4,708 feet. Release not fixed.

POCKET-SIZE Western, turning on a dogged fight over a disused mine, believed to be haunted. Old favourites U.S. Marshals Nevada and Sandy are the principal characters and they make the most of its rugged action and colourful atmosphere of mystery and intrigue. Its sense of humour is not overkeen, but it is, nevertheless, a sound addition to the popular outdoor series. Reliable support for industrial and juvenile audiences.

Story.—Nevada and Sandy, U.S. Marshals, are sent by their chief to investigate a killing in a disused mine. Mrs. Durant, a tough old girl, owns the mine, and when Steve Twining, a crook, discovers a new vein of gold he tries to force Mrs. Durant to sell out. He also circulates rumours that the property is haunted. Nevada and Sandy quickly see through his little game and promptly arrest him for conspiracy and murder. Mrs. Durant hangs on to her mine and all ends well.

Acting.—Johnny Mack Brown and Raymond Hatton run true to form as Nevada and Sandy, Sarah Padden contributes a robust study as the doughty Mrs. Durant, and John Merton is in his element as scoundrel Steve.

Production.—The plot spends much of its time underground, and this occasionally results in dark photography, but otherwise the film is brisk, well-balanced Western. It opens on an intriguing note of mystery and ends, true to tradition, with a hearty scrap. The kids seldom ask for more.

Points of Appeal.—Vigorous and intriguing action, healthy outdoor settings, good acting team and series values.

LARCENY IN HER HEART

Pathé. American (A). Directed by Sam Newfield. Featuring Hugh Beaumont, Cheryl Walker and Paul Bryar. 6,151 feet. Release not fixed.

ROMANTIC crime melodrama, fashioned on "Thin Man" lines, describing a brush between Michael Shayne, the famous detective, and his "Girl Friday," and a cunning killer. It has a full quota of corpses and cracks, but the jigsaw is beginning to wear a little thin. "Off-the-peg" thriller.

Story.—Michael Shayne, a private detective, and Phyllis, his secretary girl-friend, postpone their summer vacation to trace Helen, missing stepdaughter of Burton Stallings, a smooth socialite. Shortly afterwards, a blonde resembling Helen walks into Shayne's office

and collapses. The girl appears to have been drugged, and while Shayne is out she is bumped off. Police-sergeant Rafferty suspects Shayne, but Phyllis and Tim Rourke, Shayne's reporter pal, are convinced that the officer is mistaken. They determine to help Shayne clear himself, and their teamwork leads them to many strange places. After a few more murders are committed and Shayne's life is threatened, Burton is spectacularly revealed as the killer.

Acting.—Hugh Beaumont gives a straightforward interpretation as sleuth Shayne, Cheryl Walker is passably attractive as Phyllis, and Ralph Dunn, Paul Bryar and Charles Wilson have no difficulty in filling minor rôles.

Production.—The film matches laughs with thrills and moves at a good pace, but so rigidly sticks to formula that experienced picturegoers will have little difficulty in beating the central character to the solution of the fabulous mystery. A homicidal hangover, it appropriately ends in an inebriate's home.

Points of Appeal.—Popularity of crime plays and series values.

THE CURSE OF THE ALLENBYS

General F.D. - Universal. American (A). Directed by Jean Yarbrough. Featuring June Lockhart, Don Porter and Sara Haden. 5,524 feet. Release not fixed.

EXUBERANT "gaslight" thriller, set in London at the turn of the century. It's about a cool and cunning plan to cheat a young girl out of her rightful inheritance by labelling her a werewolf. The main action is supposed to take place in one of London's famous parks, but we are unable to state which. Not that it matters. The whole thing's bunkum. Cheap and phoney "hair-raiser."

Story.—Phyllis Allenby, a beautiful heiress, fears that she has inherited a family curse and is a werewolf. Martha Winthrop, her guardian, was once in love with her father and wants her own daughter, Carol, to inherit the Allenby estate and marry Harry Canfield, a young barrister. Phyllis and Harry are engaged and Martha plays on Phyllis's fears in the hope that she will be driven insane. Ugly murders, which take place in a London park, are pinned on Phyllis, but, needless to say, Nemesis overtakes the insanely jealous Martha in the end.

Acting.—June Lockhart makes a pretty damsel in distress as Phyllis, but Sara Haden, "maiden aunt" of the Andy Hardy series, is none too happy as the scheming Martha. The supporting players are of little consequence.

Production.—The plot is, to say the least, far-fetched, but oddly enough, the most extravagant part of the film is its pseudo-London atmosphere. The Metropolitan "cops" unwittingly vie with the old Keystone, and their unintentional humour kills most of the thrills. It's kids' stuff, for all its macabre fringe.

Points of Appeal.—Title and footage.

STRANGE CONQUEST

General F.D. - Universal. American (A). Directed by John Rawlins. Featuring Jane Wyatt, Lowell Gilmore and Julie Bishop. 5,753 feet. Release not fixed.

BIZARRE and bedraggled romantic melodrama, telling of tangled lives and test tubes in the jungle of Sumatra. The leading characters are rival scientists, and their race to discover a cure for black grass fever is the crux of its turgid and artificial entertainment. It's pulp fiction in its cheapest form. Support, solely for the sticks.

Story.—Paul Harris, a scientist, and his assistant, Bert Morrow, spend years in the jungle trying to find a cure for black grass fever. William Sommers, a wealthy young scientist, uses his influence to join the party. Paul resents William, but the latter gets nearest the cure. He makes copious notes, but accidentally dies while trying the serum on himself. Paul determines to vindicate William and, after borrowing William's name, perfects the cure and sees that credit is given where credit is due. Unfortunately, Virginia,

REVIEWS—continued on page 30

REVIEWS—continued from page 29

William's wife, misconstrues Paul's gesture and accuses him of murdering William. Mary Palmer, another scientist, is around, and because of her love for Paul she straightens everything out.

Acting.—Jane Wyatt, Lowell Gilmore and Peter Cookson find jungle life a bit trying as Mary, Paul and William, and who can blame 'em?

Production.—The film surrounds its stout fellow tale with all the paraphernalia of the laboratory, including animals used for vivisection, but, oddly enough, its hospital atmosphere accentuates its banality.

Point of Appeal.—Title.

JOAN MEDFORD IS MISSING

General F.D. - Universal. American (A). Directed by Jean Yarbrough. Featuring Bill Goodwin, Robert Lowery and Virginia Grey. 5,912 feet. Release not fixed.

POCKET thriller, fashioned on Grand Guignol lines. It revolves around an eccentric sculptor who is particularly sensitive to unfavourable notices and rashly employs his latest model, a Herculean halfwit, to liquidate the local "critics' circle." The star, a grisly and grotesque individual, and the leading players give the macabre nonsense all they've got, but fail to create much excitement. A stunted serial, it will make average audiences giggle, not scream. Third-rate shocker.

Story.—Marcel de Lange, an eccentric sculptor, is roughly handled by Harman, an eminent critic. He determines to have his revenge and orders "The Creeper," a grotesque giant whom he has befriended and used as a model, to get to work on the upstart. He does, and Harman is discovered with a broken spine. Steve Morrow, successful commercial artist, is suspected of the crime, but Joan Medford, his columnist girl friend, manages to get a peep at "The Creeper" and puts two and two together. Meanwhile, another critic is liquidated, but in the final showdown both "The Creeper" and de Lange are promptly despatched to the next world.

Acting.—Rondo Hatton has no need of make-up, but, although he plays the part straight, he failed to throw a scare into us as "The Creeper." Martin Kosleck is the best of the hard-pressed rest as de Lange.

Production.—The film illustrates one way of dealing effectively with the professional critics, but it still has paid audiences to contend with. That's its fundamental snag.

Points of Appeal.—Promise of thrills and "The Creeper."

BEAUTY AND THE BANDIT

Pathé. American (U). Directed by William Nigh. Featuring Gilbert Roland, Ramsay Ames and William Gould. 6,261 feet. Release not fixed.

A "CISCO KID" adventure, casually illustrating The Kid's brief encounter with a lady bandit. It's all very comic opera, but unhappily the libretto lacks verve, subtlety and a musical score. It all but expires on its feet. Very moderate series second.

Story.—The Cisco Kid and his comrades hold up a stagecoach and relieve "Du Bois," a mysterious stranger, of bags of silver. Du Bois, who turns out to be a girl named Jeanne, fancies herself as a bandit and plots with Doc Walsh, unscrupulous owner of the local hotel, to exploit the peasantry. She goes after the silver, but ends up by falling for the Kid. On discovering that he robs the wealthy solely to assist the poor, she suddenly has a change of heart and helps the Kid to put paid to Doc's little game. The Kid then moves on, much to Jeanne's disappointment.

Acting.—Gilbert Roland takes things very easily as The Cisco Kid, but Ramsay Ames is quite a girl as Jeanne. The rest are stock types.

Production.—The film contains a few exciting fights and chases, but otherwise it conforms to pattern. We expected more from

the distaff side of banditry. Clean, if not clever, it should, nevertheless, please the kids.

Points of Appeal.—Picturesque atmosphere and series values.

SANCTUARY OF THE HEART

New Realm. Franco-American (U). Directed by Robert Alexandre. Commentary by Father Matthew Kelly. 5,500 feet approx. Release not fixed.

UNUSUAL and authentic religious documentary. Made in France and fitted with commentary spoken by an Irish-American priest, it reveals for the first time life in a convent. A young Catholic girl who has resolved to dedicate her life to her Church is the central character and the camera closely follows every stage in her training and initiation until she finally takes the veil and is accepted as a full sister of her Order. Much of the pageantry and ritual is deeply moving, but the overall picture is too long for a general exhibition. Novelty proposition solely for specialised halls.

Production.—The film is a sincere and dignified tribute to those deeply religious women who take the veil. The "heroine" is seen first as a probationer, then as a novice, and finally as a full sister, and her progress is illustrated in full detail. Deliberate showmanship is, of course, unthinkable in a picture of this character, but, at the same time, it needs sharpening up. Non-Catholics will probably find it a little hard to take. With all its novelty values, it's propaganda.

Points of Appeal.—Unusual subject and dignified treatment.

BEYOND PRICE

New Realm. British (U). Directed by Cecil H. Williamson. Commentary by Frederick Allen. 3,060 feet. Release not fixed.

HAPHAZARD interest featurette, made up of visits to Conway, the Welsh coast town, famous for its oysters and mussels; to South Sea pearl fisheries, and to the Fleetwood trawlers. An old salt's yarn is used to link together the various episodes, but the device is only partially effective. Technical shortcomings all but shatter the illusion. Shoddy full quota fill-up.

Production.—The film opens with a seaman being washed up on the Welsh coast. He is revived by the police and taken to hospital and a priceless pearl is found in his pouch. The authorities interrogate him. He tells them his life-story, which begins at Conway, then makes a sudden dash to the South Seas, where the pearl is lawfully procured, and ends with the narrator being swept overboard while serving on a Fleetwood trawler. The three episodes look suspiciously like old one-reelers, but at least the idea of blending them into a whole is original. And it might have got over if only the sponsors of the picture had taken the trouble to see that the conversations between the police and the old salt had synchronised. There's no excuse for careless production.

Points of Appeal.—Quota ticket and "U" certificate.

THE SPIDER WOMAN STRIKES BACK

General F.D. - Universal. American (A). Directed by Arthur Lubin. Featuring Brenda Joyce, Gale Sondergaard and Kirby Grant. 5,327 feet. Release not fixed.

HALF-PINT macabre, set in a small Western town, depicting the homicidal eccentricities of a deeply inhibited landowner. The tale itself is pure poppycock, but Gale Sondergaard, an actress worthy of better things, manages to lend some dignity to its fabulous hocus-pocus. Fair average thriller.

Story.—Zenobia Dollard, a blind woman, engages Jean Kingsley as her secretary. Jean, who is in love with Hal Wentley, a ranch-owner, finds Mario, Zenobia's deaf-mute servant, a trifle frightening, but resolves to stick to her job. Before long, she discovers that Zenobia, who is only feigning blindness, is distilling poison from a carnivorous plant.

Apparently, the local authorities took over some of Zenobia's land without her permission and her campaign of revenge is to destroy their cattle. It is also revealed that most of Zenobia's secretaries have come to a sticky end. Jean's life is also threatened, but Hal and the boys get to hear of the trouble in the nick of time. Zenobia's house catches fire, and at the fadeout she and Mario literally go up in smoke.

Acting.—Gale Sondergaard's fine screen presence serves her in good stead as the inhibited, black-hearted Zenobia. Rondo Hatton, previously known as "The Creeper," makes a menacing Mario, and Brenda Joyce is an appealing Jean.

Production.—The fantastic, serial-like play is treated with all seriousness by the cast, and their teamwork gives it a convincing veneer. The title, although not entirely appropriate, is arresting.

Points of Appeal.—Star, title and spectacular penultimate thrills.

STORMY WATERS

M-G-M. French (A). Directed by Jean Grémillon. Featuring Jean Gabin, Michele Morgan and Madeleine Renaud. 6,733 feet. Release not fixed.

ROMANTIC drama based on Roger Verceel's "Remorques." It is a simple story of the captain of an ocean-going salvage tug who falls in love with another man's wife. In spite of smooth direction, effective portrayal and authentic atmosphere, it does not measure up to the proportions of "The Last Chance," so far as popular appeal is concerned. Good booking for specialised and better-class halls with strong feminine appeal.

Story.—Captain Laurent, of an ocean-going salvage tug, answers a call for help from the *Mirva*, disabled by a storm. Before the *Mirva* is taken in tow its unscrupulous captain falls out with his crew and his wife Catherine, who leaves the ship in an open boat, which is picked up by the tug. Laurent becomes infatuated with Catherine, neglects his wife, who, unbeknown to him, is suffering from a weak heart and becomes seriously ill. Catherine learns of this and decides to leave him. Laurent's wife dies and he returns to the sea.

Acting.—Jean Gabin, perhaps, is not quite as rugged as one would expect a sea captain to be, but the role makes an appeal to the heart rather than to the adventurous spirit, and in this he acquires himself admirably. Michele Morgan, as Catherine, the other woman, has charm and grace, and makes the most of her somewhat brief appearances. Madeleine Renaud, as Laurent's wife, gives a sympathetic portrayal which is adequate.

Production.—The simple story is neatly related and smoothly directed but lacks a certain amount of depth in emotional appeal. The seaport background and stormy sea sequences bear the trade mark of authenticity readily associated with the French picture. It is difficult, however, to reconcile the American accent of the dubbed dialogue—added, no doubt, to give the film wider appeal—with the typically French idiom.

Points of Appeal.—Simple story, romantic appeal, stars, authentic atmosphere.

REISSUE**QUIET WEDDING**

A.B.F.D. British (U). Directed by Anthony Asquith. Featuring Margaret Lockwood, Derek Farr and Marjorie Fielding. 7,200 feet. Release not fixed.

DOMESTIC comedy describing the nerve-racking interference that takes place in family circles when a marriage has been arranged. Margaret Lockwood and Derek Farr portray the intended partners for life who finally make the altar after overcoming family prejudices, the inquisitiveness of local busybodies, and other irritations. *The Kine*, January 30, 1941, described it as—"A shrewd and profoundly witty commentary on English country and home life."

Points of Appeal.—Clever and human story, fine characterisation, title and star values.

WHAT 'MILDRED PIERCE' DID "NORA PRENTISS" DOES BETTER!!!



Beating the heat wave at the Warner! Backed by Warner's red-hot nation-wide showmanship with Big Broadcast in "Hollywood Half Hour" from Radio Luxembourg (1293 m.), 4.30 p.m.—5 p.m. NEXT SUNDAY



ANN SHERIDAN *Sensational as* NORA PRENTISS CO STARRING KENT SMITH · BRUCE BENNETT · ROBERT ALDA
ROSE MARY DE CAMP SCREEN PLAY BY R. RICHARD BASH · FROM A STORY BY PAUL HEGSTER & JACK SOBELL · MUSIC BY FRANK MARSHALL
DIRECTED BY VINCENT SHERMAN PRODUCED BY WILLIAM JACOBS



ARTHUR RANK
PRESENTATION

They'll all have fun at

H

TRADE SHOW

AND THO

PRODUCED BY
SCREENPLAY BY

in at

KINEMATOGRAPH WEEKLY
July 31, 1947

HOLIDAY CAMP

WITH

FLORA ROBSON

DENNIS PRICE

JACK WARNER

HAZEL COURT

EMRYS JONES

KATHLEEN HARRISON

YVONNE OWEN

JACQUES KENNEDY

HARRY HARTLEY

JOHN WOODWARD

ALAN BARKIN

AND THOUSANDS OF HAPPY

PRODUCED BY SYDNEY BOX DIRECTED BY KEN ANNAKIN

SCREENPLAY BY MURIEL & SYDNEY BOX AND PETER ROGERS STORY BY GODFREY WHITT

Columbia Salesmen Briefed on 'Biggest Ever' Programme

"CAREFUL ATTENTION TO THE NEEDS OF
THE BRITISH MARKET" *Jos. A. McConville*

"I CAN promise you that the company's executives in America are facing the new year with the greatest optimism and enthusiasm. The new product, either in production or in preparation, constitutes the most comprehensive and expensive programme on which our studios have ever embarked."

Thus spoke Jos. A. McConville, president of the Columbia Pictures International, guest of honour with Jack Segal, vice-president, at Columbia's 1947 general sales conference, held recently, under the chairmanship of Joe Friedman.

Lacy Kastner, Columbia's Continental manager, was also present, as were 100 delegates representing the company's branches throughout the United Kingdom and Eire.

Highlights of the convention included the royal world premiere of "Down to Earth" at the Gaumont, Haymarket; a banquet at Grosvenor House, at which Rita Hayworth was guest of honour, and which Jos. Friedman announced that the star had just signed a new contract under which she would make two pictures a year for Columbia for the next seven years; a visit to Nettlefold studios, where delegates watched Cecil Parker, Jean-Pierre Aumont and Joan Hopkins being directed by Cavalcanti in a scene for "The First Gentleman," Columbia's first 1947 British production; and a screening at the Curzon of "The Assassin," Columbia's new Cinecolor outdoor drama.

Harry Cohn's Message

A cable of good wishes was received from Harry Cohn in Hollywood, in which he announced that Columbia had no fewer than nine important pictures simultaneously in production. A cable from N. Pery, Columbia's Australian chief, was also read.

Mr. McConville, after paying a warm tribute to the entire sales organisation in this country, said that both in Hollywood and New York there was great satisfaction with the progress which the company had made during the past year.

"Our studios," Mr. McConville said, "to meet present-day entertainment requirements, are spending more than ever on this year's productions. They are giving careful attention to the special needs of the British market by including in their programme a number of pictures with particular appeal to British audiences."

Jack Segal, confirming Mr. McConville's statement, listed eight new Columbia productions.

Thorpe's Tribute to Studios

Replying to Mr. McConville's address, Max Thorpe, assistant managing director, paid a warm tribute to the work of the studios in Hollywood. "The studios," he said, "have sent us many great pictures in the past. But last autumn they sent us 'The Jolson Story,' which has broken so many all-time records and has had such a phenomenal success that it ranks next to 'Gone With the Wind' as the greatest revenue-earning picture in history."

In dealing with forthcoming productions, Jos. Friedman said that in contrast to January 1947, when there was a definite shortage of top-grade product due largely to strikes in America, January, 1948, would see a steady flow of Columbia "A" product, reaching the screens of this country.

Forthcoming Product

Next January, in fact, there would actually be eleven important Hollywood productions completed and ready for dis-

tribution. Of these pictures, five were in Technicolor and four in Cinecolor.

They included "The Lady from Shanghai," action drama, starring Rita Hayworth and Orson Welles; "The Man from Colorado," a Technicolor outdoors spectacle, starring Glenn Ford, William Holden and Ellen Drew; "Relentless," Technicolor outdoor drama, starring Robert Young with Marguerite Chapman and Willard Parker; "The Prince of Thieves," Cinecolor version of the Dumas story, with Jon Hall, Adele Jergens, Patricia Morison, Michael Duane and Alan Mowbray; "Assigned to Treasury," Sidney Buchman's drama, starring Dick Powell and Signe Hasso, dealing with the problem of international traffic in narcotics; "Her Husband's Affairs," a comedy, starring Lucile Ball and Franchot Tone; and "It Had to Be You," a comedy, starring Ginger Rogers and Cornel Wilde.

For British Market

Mr. Friedman emphasised the special attention the studios were giving to the British market. Giving examples, Mr. Friedman cited "Royal Mail," a Technicolor story about the birth of Britain's Penny Post, which goes into production next month, with Cornel Wilde starring; "The Swordsman," a Technicolor story about clan warfare in 18th-century Scotland, starring Larry Parks and Ellen Drew; "The Sign of the Ram," a story with a Cornish background, starring Alexander Knox, Susan Peters and Marguerite Chapman; and "The Black Arrow," a Robert Louis Stevenson story about the Wars of the Roses in England, starring Louis Hayward and George Macready.

Turning to British production, Mr. Friedman said that "The First Gentleman," now in production at Nettlefold studios, with Cecil Parker, Jean-Pierre Aumont and Joan Hopkins heading the cast, was the most expensive film Columbia had ever made in this country.

Tribute to Varnel

Mr. Friedman paid a moving tribute to the late Marcel Varnel who, up to the time of his tragic death in a motor accident ten days ago, was producing "The First Gentleman."

Success of Cinecolor

Speaking of the increasing number of Cinecolor productions scheduled by Columbia, Mr. Friedman laid emphasis on the outstanding results obtained by this colour process in "The Assassin."

Others who spoke at the Convention included Wilf Smith, sales manager; Leslie Faber, branch supervisor; and Ernest Raymond, assistant branch supervisor.

Exclusive Trio for West End

Three Exclusive pictures have been booked for the West End. They are: "Paddy's Milestone," Empire, Leicester Square, July 31; "Bred to Stay," Carlton, Haymarket, August 8; and "Death in High Heels," Tivoli, Strand, August 10.



126 NOT OUT AND STILL GOING STRONG

IN 1923, James Forsyth was general manager of the Shepherd's Bush Pavilion, Louis Levy was musical director, Castleton Knight was presentation manager, Alfred Long was the theatre engineer, and John Read was the trainee assistant manager. Now, for the first time since this team broke up in 1927 to go their respective ways, they met and posed for this picture, which was taken during the G.-B. Sports Day at Norbury. Their total service represents 126 years, as all have had 24 years with the Corporation except Mr. Forsyth, who, having been at the Shaftesbury Pavilion prior to 1923, boasts of 30.

From left to right, with their present positions with the corporation, are: A. W. J. Long, A.M.I.E.E., area engineer; Castleton Knight, general manager of G.-B. Distributors; Louis Levy, musical director of Gainsborough Studios; James Forsyth, director of public relations; and John Read, general manager of the State, Kilburn.

20th-FOX CHIEFS IN THE PROVINCES

Introducing W. J. Kupper

MURRAY SILVERSTONE, president of 20th Century-Fox International Corporation, with William J. Kupper, the new managing director of the company in Great Britain, and J. F. Pattinson, director of sales, have returned to London, having completed an extensive tour of the provinces, where they experienced the warmth of exhibitor friendship and hospitality.

In all centres, exhibitors arranged luncheons where the 20th Century-Fox chiefs were the guests of honour.

The first visit was to Dublin, where they met prominent exhibitors of Eire and Northern Ireland at a luncheon given by Maurice Eunan.

In Liverpool on Tuesday, Charles Robinson played host at a luncheon, and on Wednesday exhibitor James Brennan presided at a luncheon.

At Leeds, Claude Whincup was host, and at Newcastle they were greeted by Teddy Hinge and prominent exhibitors in the territory.

The week-end was spent at Gleneagles. On Monday the three executives were entertained in Glasgow by Sir Alex King.

Sir Sidney Clift was host at a dinner in Birmingham, and at Cardiff, W. J. Fooks presided at another luncheon.

800 Studio Workers' Day by the Sea

MORE than 800 studio workers enjoyed themselves at the first joint outing of Denham and Pinewood studios at Margate. They were taken by twenty-four coaches, which arrived at varying periods between 12.30 and 2 p.m., but all in time to allow the passengers to take lunch at the Dreamland restaurant, where arrangements were actually capable of coping with the whole party at a single sitting.

The afternoon was free for whatever entertainment occurred to the individual. Tea was served at 5 o'clock, and this was followed by a comic prize-giving, after which there was a concert in which talent from the studios put up a first-rate show.

The homeward trip started at 7.15 p.m., and there was one short stop for refreshment during the three-hour journey. The weather was all that could be desired, and H. A. Predgen, organising secretary of D. and P. Social Club, to be congratulated on a feat of large-scale organisation which resulted in all those present having a most enjoyable time.

G. B. S. in Kodachrome

A Kodachrome film showing George Bernard Shaw at various activities was screened to a private audience at Ayot St. Lawrence, Saturday, July 26, Mr. Shaw's 91st birthday.

The film was shot by J. S. Frier, principal of Peak Films Productions of Baron's Keep, W. Kensington.

IN BRITISH STUDIOS

Casting Problem—Are Our Methods of Selection Wrong?—"Extra" Hordes at Shepperton: Lucky Hellman

CASTING, I understand from all the authoritative people to whom I speak in the studios, is an abiding problem. The trouble, they say, is that there are not enough new and promising people coming along and, as a consequence, there is much strain put upon the few proven favourites and not enough of them to supply all needs.

Obviously, there is a great deal of truth in these contentions. But one wonders whether everything possible is done to find that fresh line of ability. There are some casting people I know who really do search for talent; others, I am afraid, and this is in one or two cases especially true of those who handle crowd players, have a short list of favourites, or at best rely on those people who have already demonstrated their ability.

I often wonder, too, if the casting people comb the "crowd" sufficiently for possible star and featured player material. There is, I think, too much of a tendency to regard this large number of people as "also rans." It should be remembered that there is a pretty steady influx of new people into the ranks of crowd players. They start with keenness, believing that they may by this means attract attention. How seldom they do is a matter that can be checked in the records.

One could write a good deal about the methods of selection even of players for atmosphere shots and tiny "bits." It is better to say that there is room for improvement in some quarters, and that quite a bit of potential talent has wilted for want of encouragement at the humble "extra" stage.

CASTING AND CROWDS

SINCE Gabby Pascal put an end to austerity treatment of crowd scenes there has been a general tendency to the more lavish use of extras—quite a change from the wartime days when a crowd was fifteen or twenty paid film artists or a couple of hundred enlisted men seconded for the purpose.

Nowadays mixed crowds of three and four hundred are reasonably common. At Shepperton, the London Films casting team of Dorothy Holloway and Bill Herily has recently had much experience—and some of it hectic—in coping with considerable hordes for "An Ideal Husband" and "Anna Karenina," with the possibility of more to follow for "Bonnie Prince Charlie."

Miss Holloway, veteran Korda employee since the days of "Service for Ladies," copes with parts from featured players to tiny "bits"; assistant Herily, who began as her office boy, handles the crowds. Between them they do a comprehensive job and wedge a fantastic amount of work into a single day.

"Holly" is cool, gentle and quite unlike the stock conception of a casting wallah. She has very large files with excellent details of players, and she is constantly scouring the "reps" and other sources for promising new talent.

Most of what she sees, she confesses, is awful: occasionally a bright hint of quality makes it all worth while.

Without the slightest touch of rancour, Holly regards the unionising of the small part and extra players as a mixed blessing. She's happy that the small folk have some form of protection, but feels that it is a bit of a handicap from the casting point of view—it's no longer possible to grab just the right type you want for that difficult-to-cast bit off the evening bus.

Nevertheless, Holly has a real affection for the regulars. "We know them all so well," she says, "but I don't expect the public do. The make-up people are so good these days."

A VERY FULL DAY

YOUNG Bill Herily's job is generally a matter of routine—with certain notable exceptions. But what a routine! During rush periods when the really large crowds invade the studios, such

as those days when the Hyde Park set was in full swing and "Anna Karenina" was also absorbing quite large crowds, Bill is on the job from six in the morning until eleven at night, coping with the immense amount of paper work involved. Quite often, in fact, he sleeps on the job, on a camp bed in the corner of his office.

To Bill's lot fell one of the most embarrassing jobs a casting man could have tackled. He had to go round with a midwife in search of a newly born baby; and he still hasn't lived down the wisecracks of the studio folk who saw him cycling along with that stately official.

That's just one of those things in the life of a casting department. More conventional, equally trying, is hunting for such characters as a fat Frenchman with a Gascoigne accent—and it must be a real Frenchman, at a few hours notice. Or trying to find a schoolboy of fifteen with the impish grin and a high clear voice of a nipper of seven. How casting people would welcome some rationalisation of the law governing child performers!

HELLMAN AT WORK

MARCEL HELLMAN'S "This Was A Woman" has now officially moved into Riverside studios, but the unit has spent the first few days of production mainly on location. In this matter great good luck has favoured them.

Looking for a spot with a large Victorian house with a fine front garden, a small attractive old church nearby and also in the vicinity a dog's hospital, location scouts found just what was wanted at Wimbledon, a mere ten minutes car trip away from the studio.

The luck held when the owner of the house put the entire premises at their disposal, declining pay-



Checking the lighting on a scene for Gainsborough's *SNOWBOUND*. Left to right: F. Elkiw, floor electrician; Stephen Dade, lighting cameraman; Cecil Paul, stand-in for Dennis Price, and Robert Newton



The Studio Lighting Specialists

R. R. BEARD LTD.
10, Trafalgar Avenue, S.E.15.

'Grams: Biojector, Peck, London.
'Phone: Rodney 3136.



Dave Aylott, make-up artist at British National, fits Michael Denison with his "middle-age" disguise for the Associated British *MY BROTHER JONATHAN*

ment, except for a contribution to his favourite charity. It rose to even greater heights when it came to finding a fox terrier to play the dog, which has an important place in the story. For the animal selected shows amazing camera awareness, and will re-position himself during second takes if he feels that he has not shown sufficient of his attractive features to the camera.

In the film the dog is the great pet of Walter Fitzgerald, and to ensure naturalness on the screen the dog has been made Walter's property. It goes home with him at night and none of the members of the unit is allowed to make a fuss of it. The result is a genuine companionship between actor and dog, but Fitzgerald is worried about what is going to happen at the end of the film. In fact, he's practically made up his mind he is going to keep the pup.

THE COMPLETE UNIT LIST

HERE is a complete production unit list for "This Was A Woman": — Producer, Marcel Hellman; director, Tim Whelan; dialogue director, Wallace Douglas; musical director, Mischa Spoliansky; art director, Andrew Mazzei; chief draughtsman, Tom Goswell; still photographer, C. Stanbrough; production manager, Pat Kelly; casting director, Nora

Continued on page 37.

16 mm. ♦ 35 mm.

MOBILE EXHIBITORS ♦ DISTRIBUTORS AND PRODUCERS

Always at your Service

MOBILE CINEMA SERVICES LTD.

**STUDIO SPACE
AVAILABLE**

Industrial and Educational Specialists
in Production and Distribution
WHOSE MOBILE UNITS COVER ENGLAND
with 1946 Equipment and 1946 Vans
and backed by 30 years of experience
in the Film Industry.

MOBILE CINEMA SERVICES LTD.

Glenbuck Studios, Glenbuck Road, Surbiton. Elmbridge 5211-2-3

'Others have led — We lead'

**MODERN
'HEWITT UNIVERSAL'
STUDIO EQUIPMENT**

Manufactured by:
**UNIVERSAL GEAR WORKS
HOUNSLOW FOUNDRY LTD.
LEYSFIELD ENG. CO. LTD.
ALLIANCE PLATING WORKS**
under one ownership

**ACTUAL
MANUFACTURERS OF
STUDIO EQUIPMENT
AND PROPERTIES
FOR OVER 40 YEARS**

**Sole Distributors
THE MULTIPLE H.D. INDUSTRIES
• THAMES STREET •
SUNBURY-ON-THAMES
Tel: SUNBURY-ON-THAMES 3053-3041**

BRITISH STUDIOS—continued from page 35

Court Sequence at Elstree—Balcon's Next in Australia

Roberts: 1st asst. director, Stanley Cousins; 2nd asst. director, Clive Midwinter; property buyer, Jim Baker; master carpenter, Peter Pukelow; master plasterer, Bill Knapman; master painter, R. Eversfield; property master, J. Bigg; floor props, G. Dye; chief floor electrician, F. Jenkins; chief projectionist, G. Underwood; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, A. Binney; chief make-up, Nell Taylor; lighting, Gunther Krampf; camera operator, Hal Britten; focus operator, Gerry Turpin; publicity chief, Sally Sutherland; continuity, Peggy Singer; editor, E. B. Jarvis; sound supervisor, G. Burgess; sound mixer, H. C. Pearson; boom operator, F. A. Tomlin; sound camera, Gordon Hay; costume designer, Anna Duse; personal assistant to director, Tony Kelly; chief accountant, R. Gale.

PROGRESS ON "JONATHAN"

BOB ASHER and Jimmy Wilson, along with a camera unit, are back from Stafford, where they have been filming sequences for the Associated British subject, "My Brother Jonathan."

At the studios at Elstree Harold French was working last week on the court sequence where Michael Denison, as the doctor, is called upon to explain why he admitted a child suffering from diphtheria to the local hospital. This happens to be one of the few scenes in which nearly all of the cast appear, for most of them are called upon as witnesses. It is also one of the big scenes from the picture.

Construction is currently in progress for the big ballroom scene, again of the 1912 period, to be followed by a New Year Eve party at the old hotel Cecil of 1913-14. Warwick Ward expects to have completed all interiors for the picture early in August.

CLIFFS AT ELSTREE

EDWARD DRYHURST'S "While I Live" is now for all practical purposes complete. The last studio shots taken were scenes in Carol Raye's London flat, but these were a matter of routine compared with the previous setting which I inspected, the Cornish cliffs sequence.

I was particularly interested in these sequences because I was, so to speak, in at the birth of it, for I actually watched a few weeks ago art director Bernard Robinson modelling the set-up in clay on a small table.

The resulting set was a gigantic sweep of forbidding cliffs, with grass-clad tops and rocky, weed-covered bases, with shingle paths running precipitously into them. Most of the scenes which took place on these cliffs were shot from above, from dizzy platform where lighting expert Freddie Young, operator Skeets Kelly and the crew—and, of course, director John Harlow, tackled the tricky lighting problem of getting evening sun effects on a strictly interior job.

COMMENT BY JOHNSTON

STUDIO people will have been interested to read that Eric Johnston, of M.P.A.A., has gone on record to say that the possible imports duty could serve no constructive purpose, because it would lead to restrictions against British films abroad, and British films must gain the overseas market if they are to succeed commercially.

Many of those who have lately been bemoaning the increased cost of production will be inclined to agree with him, on the latter point at any rate. He added that he was tackling cabinet ministers one by one to suggest to them that the plan would be unworkable. A case of Eric or Little by Little.

BLOODSHED AT "THE BUSH"

THERE has been bloodshed, arson and all kinds of dirty work at Shepherd's Bush during the past few days, as David MacDonald has piloted "Snowbound" through the gorier details of its all-in climax.

Principal shedder of blood, property-type, actors, for the use of, was Guy Middleton, who had a knife propelled into his back—a fancy gun was used to score near misses—and later on he figured in the conflagration scene, in which, while expiring painfully, he tries to release Mila Parely, who is locked in the power-house adjoining the scene of the stabbings.

The rehearsal of this shot, with Middleton dragging himself across the floor towards the door, what time Miss Parely from behind screamed continuously for help, was practically perfect, but another run through was considered essential. After Miss Parely had come on the set to receive a couple of last-minute instructions, assistant Don Weeks, preparing for the next rehearsal, cracked, "Take your positions again, chaps, and will Miss Parely please get back in Trap One."

Eventually, they burnt the entire set, the interior of a mountain



The location unit for Alliance's *THINGS HAPPEN AT NIGHT*, which has just completed floor shooting. Left to right: T. S. Lindon-Haynes, production manager; Ken Talbot, camera operator; Leslie Rowson, lighting expert; Rebecca West, whose home was used for the sequence; Francis Searle, director; Mr. Andrews. In front: Michael Reed, loader; John Winbolt, focus

chalet; and for this scene fire experts, insurance company representatives and firemen were present in force. The precautions were a legal rather than a practical necessity. These days fire for film purposes is a controlled element. You want a 10-ft. flame? We have one. Fido was not in vain.

Associate producer Aubrey Baring is very pleased with the progress of this picture. He has a first-rate director in Dave MacDonald, who shoots fast with a sure touch—sometimes too fast for lighting expert Stephen Dade, who likes to be extremely thorough—but the result in the can usually justifies Dave's slickness.

AUSTRALIA REPORT

REPORTS from Eric Williams, who recently returned from Australia for consultations with Michael Balcon, before shooting on Harry Watt's "Eureka Stockade" begins in the Dominion, indicate that the set-up is promising.

Locations have been chosen about 140 miles north of Sydney, at Singleton, and sets are now being built. George Heath, Australia's leading cameraman, has joined the unit, together with several local technicians, who will work in partnership with the unit sent out by Balcon.

Production is timed to begin in September, but already most of the cast has been chosen. Chips Rafferty and his team-mate in "The Overlanders," John Farnside, head the list of players. Jane Barrett, who will be remembered in "The Captive Heart," is the girl. Gordon Jackson, Jack Lambert and Peter Illings are also going from this country.

Meanwhile, the Pagewood studios at Sydney are being re-equipped. Apparatus being put in includes Newall cameras, G.B. Kalee sound system and A.C.M. editing equipment. Norman Rydge, Ken Hall and Alan Williams, Australian film men, are co-operating to the full in this project.

LEONARD WALLACE

Vinten

ON ROLLED P

FILM PRINTERS & LABORATORY INSTALLATIONS

STUDIO SPACE AVAILABLE

AT

FILM STUDIOS, MANCHESTER

DURING

**JANUARY, FEBRUARY, MARCH,
JULY, AUGUST, SEPTEMBER, 1948**

Two SOUND-PROOFED STAGES

FULLY EQUIPPED

with

The latest Marconi Visatone Sound System, Model H Vinten Cameras, Dolly and Velloclatator, Playback-Disc Recording and Four-channel Dubbing Equipment, Exterior Cameras and Recording Channels. All Accessories and Equipment for any type of production.



Production Just Completed:

"CUP-TIE HONEYMOON"

starring

SANDY POWELL • DAN YOUNG

BETTY JUMEL



Send your Representative to view the Studios:

Enquiries to Mr. TOM BLAKELEY

FILM STUDIOS (MANCHESTER) LTD.

DICKENSON ROAD • RUSHOLME

MANCHESTER, 14

Telephone: RUSHOLME 4025

B.T.-H. Demonstrate Mercury-Cadmium Lamp

A REVIEW OF ITS CAPABILITIES

By R. Howard Cricks, F.R.P.S., F.B.K.S.

DEVELOPMENTS of the B.T.-H. research laboratories in mercury-cadmium discharge lamps suitable for both studio and projection, were demonstrated at a joint B.K.S.-R.P.S. meeting. The speaker was H. K. Bourne, M.Sc., M.I.E.E., F.R.P.S., and the lamps were demonstrated by E. J. G. Beeson. Bourne first outlined the characteristics of tungsten and arc lamps used in the studio.

The former, used in sizes up to 10 kw., has a luminous efficiency of between 22 and 28 lumens per watt, and a life of between 100 and 200 hours. H.I. arcs running at from 40 to 150 amps. produce illumination levels of 750 foot-candles upwards; one attendant is usually required for every two lamps, consequently studio engineers are interested in any alternative light source which might alleviate their maintenance problems.

The compact source lamp consists essentially of an approximately spherical quartz bulb, containing two tungsten electrodes; the working pressure is between 10 and 40 atmospheres. Lamps intended for A.C. operation have symmetrical electrodes, but in D.C. lamps the anode must be larger than the cathode. The largest practical lamps were rated at 10 kw.; experimental lamps up to 20 kw. have been made. Both single- and double-ended lamps are made; in one form the former type is fitted with a ceramic base held in a metal pre-focus cap.

Like a carbon arc, a ballast is needed, in the case of A.C. by reactance. The voltage drop in the lamp is 65 to 80 v., and the lamps will operate from a 100-115 v. supply. The 5-kw. lamp is comparable to a 65-amp. studio arc. When the lamp is switched on from cold, the voltage drop across the lamp is only 15 v., so that an additional starting resistance is needed. Extremely high values of brightness, far exceeding those obtainable from carbon arcs, have been obtained.

Red Distortion

Bourne discussed the characteristic line spectrum of the discharge lamp. Owing to the low red content of the mercury lamp, the colour rendering of red objects is distorted seriously. It has long been known that the colour of the discharge from mercury vapour may be improved by introducing cadmium into the lamp, giving a strong red line at 6438A, while the additional blue-green line at 5086A fills in a wide gap between the blue and green mercury lines.

In the case of low-pressure lamps, the introduction of cadmium results in a considerable reduction in luminous efficiency; at the higher pressure of the larger lamps, however, the cadmium shows improved efficiency.

The red content of a 5-kw. mercury-cadmium lamp is 11 per cent. as compared with 6 per cent. for a normal mercury lamp, while the loss in efficiency due to the cadmium is only of some 5 per cent. There is a very high ultra-violet output, and precautions must be taken to protect personnel.

Lamp Mounting

For studio use, a defect of the lamp is that when it is extinguished it will not normally ignite again until it has cooled down, which may take 5 to 20 minutes. This defect may be overcome in two ways. In the first method, the lamp is mounted in a glass-walled oven containing heaters to maintain the temperature at a value of about 700 deg. C.; light may be obtained immediately by applying a high-voltage impulse of about 15 kv. between an auxiliary electrode and the cathode, or, if the auxiliary electrode is dispensed with, an impulse at 30 to 50 kv. This system was demonstrated by projecting a magnified image of the arc on the screen, the striking discharge being clearly visible.

Another method utilises the principle of "simmering"; in this, the lamp is mounted inside a metal casing fitted with a movable cover. After the lamp

has warmed up, the current is reduced to about 15 per cent. of full load and the shutter is closed. The casing also contains a heating spiral, which maintains the lamp at its normal temperature while simmering; this spiral is connected in series with the lamp to form a resistance.

Magnetic Control

In order to permit of the lamp being burnt at an angle, magnetic control of the arc stream is necessary, otherwise the bulb becomes locally overheated. Again, the effect was projected much magnified upon the screen, the effect of the magnet being very noticeable.

On A.C. mains, the light from a discharge lamp fluctuates with the supply. To avoid stroboscopic effects, the lamps must be operated on D.C. The lamp is less susceptible than the tungsten lamp to changes of colour caused by voltage variations. An advantage over the arc lamp is its cleanliness.

An important advantage of the discharge lamp over tungsten for studio use is the coolness of the beam. A mercury lamp radiates only about 15 per cent. of its input energy as infra-red, as compared with 60 per cent. to 70 per cent. from a tungsten lamp. For a temperature rise on the human skin of 2 deg. C., the relative illumination levels for tungsten, mercury and carbon arc are respectively 1320, 2640, and 5280 f.c.

A Technicolor film, taken at Denham studios, was projected, showing comparative tests between carbon, mercury and mercury-cadmium; the latter showing only a very slight deficiency in the red as compared with carbon; flesh tones were very natural.

Another important application of the lamp is for film printing. A number of printing machines have been fitted with the 250-watt compact source lamp, with the result that slow fine-grain emulsions can be printed without sacrifice of printing output.

Projector Experiments

L. Audigier suggested the possibility of dispensing with the projector shutter by flashing a discharge lamp synchronously with the film movement. Bourne stated that experiments in this direction had actually been made.

The speaker agreed with S. G. Double that if lamps were to be struck by a high-voltage discharge, earthing of the lamp body was necessary. F. Hauser and W. Norris, who had tested the lamp respectively at Denham and Nettlefold, spoke in high terms of its performance; the former suggested that the 5-kw. lamp was actually equivalent to a 120-amp. arc. Norris stated that a lamp he had tested had run for 415 hours.

Cartoon Film Making in Stroud

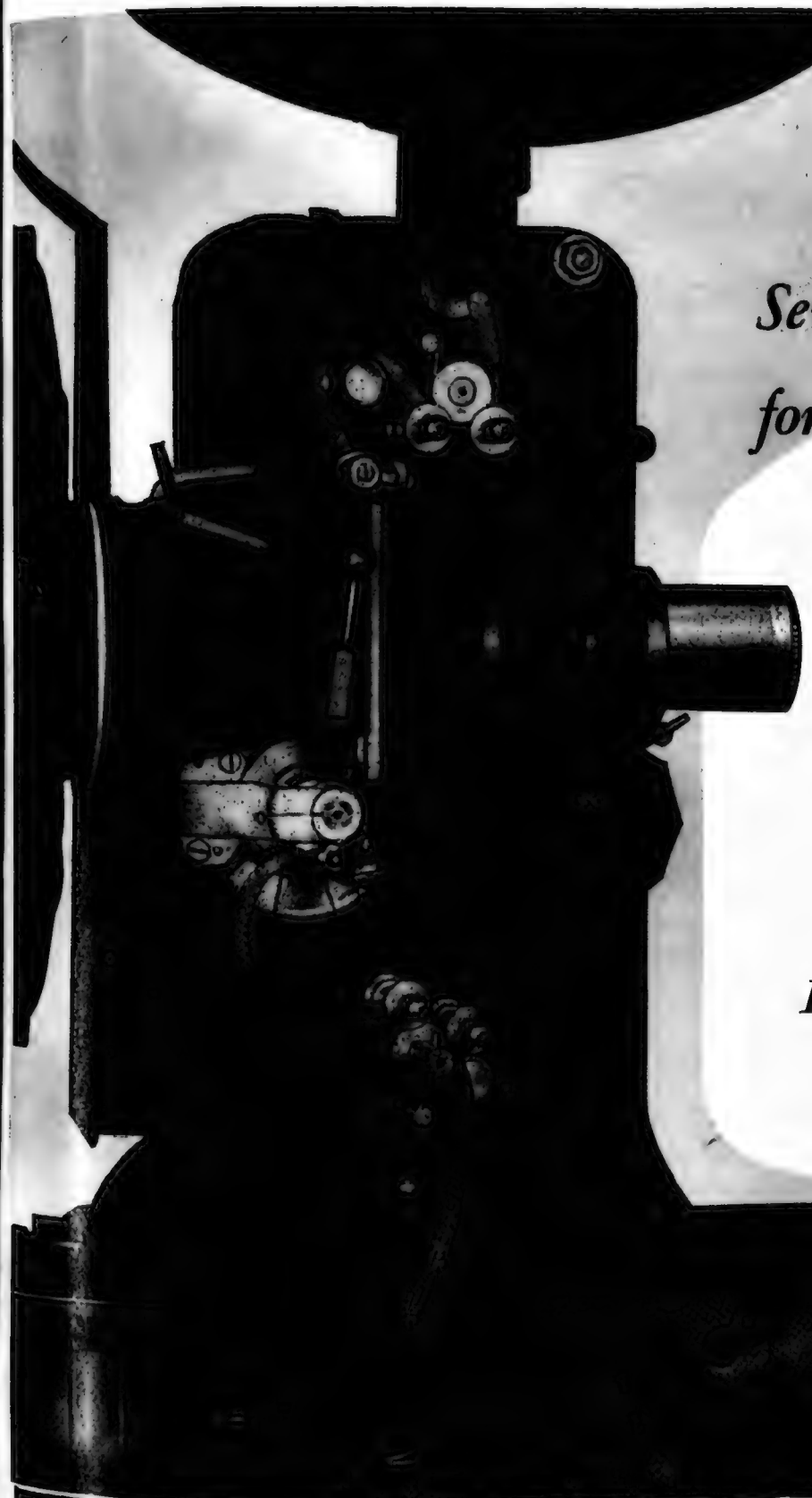
Among the diversity of industries established by modern enterprise in the Stroud valleys in Gloucestershire is the production of cartoon films. Pictures by Anson Dyer were demonstrated at the Stroud Industrial Exhibition.

The production of cartoon films is new to Stroud—Anson Dyer went there early in the war after his premises were blitzed in London—but the district offers good prospects, with ideal surroundings and an unusual versatility in the working population.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS



Service is no substitute for **ROSS RELIABILITY**

A projector which needs wet nursing isn't doing its job, however good it is on occasions. If Ross projectors have a special virtue it is that they seldom, if ever, call for special service so dependable in operation are they.

Est'd.

1830

Co-distributors in Great Britain for all Ross Cinematograph Equipment:—

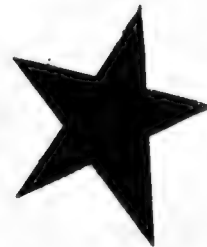
PATHE EQUIPMENT LTD., 111 Wardour Street, W.1. RCA PHOTOPHONE LTD., 43 Berkeley Square, W.1

You give your audiences top-level interest and

entertainment when you use advertising

films and slides distributed by Langfords

"First-class" ... "the best advertising film I have seen" ...
say Advertiser's Weekly cinema reviewers.



Screen advertising must please your audiences. Of course it must put its message across clearly and effectively—but it's just as important that it also entertains.

Read these reviews which have appeared in Advertiser's Weekly. And remember as you read—every one of these brilliant advertising films was distributed by Langfords.

"Under the Bridge" (Ovaltine)

A very commendable effort. The narration flows smoothly from start until perfectly logical finish when a normal every day family sit down for their nightcap of Ovaltine. Excellent photography with a marvellous panorama of the new Waterloo Bridge with the City beyond. First-class.

"Looking the Part" (Drene Shampoo)

We are introduced to the Gainsborough Film star, Anne Crawford, whilst she is at work on her success, Caravan. This being a costume picture, there is ample opportunity for comparison between present-day hair-styles and those of a century ago. In Miss Crawford's dressing-room she illustrates, with the aid of her album, how each of her many film roles has necessitated a different hair-do . . . its technical qualities are on the level that one expects.

"Players of Merit" Cricket (Players Cigarettes)

Raymond Glendenning interviews Len Hutton of Yorkshire and England. Len is seen making his record-breaking test match innings and also demonstrates some of his favourite

and famous shots. The film has definite news value and the product is never mentioned, the sole reference being a final close-up of Glendenning offering the familiar packet to Len.



As you see, the films are of the very highest quality; nowadays audiences find great interest and enjoyment in a good advertising film.

You can depend on advertising films distributed by Langfords, produced in up-to-date studios, with a first-rate company of technicians and script-writers, to give audiences maximum entertainment value. It is all the LANGFORD WAY—

Remember

1. Langfords have been buying screen space since 1912.
2. Langfords pay the maximum rentals for the shortest playing times.
3. Langfords are interested in screen rights for both slides and films.
4. Langfords are the biggest buyers of screen space in the country.

LANGFORD & COMPANY LTD

124-128 FINCHLEY ROAD, N.W.3.

Telephone: Hampstead 4424

MANAGEMENT

by THE MANAGER



Films and Dollars—Put the Trade's Case before Your Local M.P.

A MONTH or so ago, I asked managers to take a hand in counteracting the persistent and substantially backed campaign to restrict the importation of American films. More recently, I suggested that it was a good thing for the manager to know his local "big-wigs." I made one important omission when I wrote that paragraph. I forgot to include specifically that most important person, the local M.P.

And how important that is, especially now that Members of Parliament are becoming more and more kinema-conscious. Many of you chaps in the provinces, in the county towns, in suburbs of provincial cities, must know the local M.P. They're human, and it is quite possible that your kinema is where he, or she, seeks relaxation when away from Westminster.

If you get a chance, do a spot of "lobbying," and you have a good opportunity to do this business a bit of good.

Remember that "Save dollars on films" is what they call "good platform," and the tendency of politicians is, quite properly, to make a popular appeal. At heart, most of them are sincere, and have no wish to be unjust, so tell them our side of the story; they will be only too glad to listen to you.

If you are fortunate enough to contact your local M.P., or the chairman of the political party in power in your particular district, all you need do is tell him the honest truth about the situation; you know the details just as well as I do.

Only one telling point I will venture to remind you about. Producers of British films are among the most anxious to avoid any steps by the Government that might restrict the importation of American films.

There are, I suppose, at least ten kinema managers to every Member of Parliament. With some effort on our part, I think we could ensure that every one with a seat in the House hears our side of the story before he speaks in debate or goes into a lobby on a division.

Managers' Evening Dress

FROM the official organ of the S.C.M. I see that negotiations with the income tax authorities to ensure an adequate tax allowance for dress clothes, apart from an allowance for the cost of laundry, are well advanced. I would mention here that the published report came to me via my editor, and not through my membership of the Society.

Might I ask how many copies of that valuable document have been distributed, and to whom? Maybe, as I haven't had a receipt for my subscription, I'm not on the mailing list yet. Please, Mr. Butchart, don't take this remark too much to heart, it is only that I would like to know what is going on, in my capacity as a manager.

I cannot imagine a better negotiator than Bill Fuller, the national vice-chairman, and the discussions are apparently in his capable hands.

One point in the reported discussions at once amused and annoyed me. That was where the income tax officials were trying to get a reduction of the rebate on account of the saving of lounge suits and ordinary day-time clothing. There never was such a fallacy—our wives will confirm that with gusto. I would very much like a senior inspector of taxes to see me change from dress

clothes into a lounge suit with only seven minutes to go before the last train leaves for home!

As you well know, this is not a joke. More damage is done to wearing apparel in one quick change than in a whole day's wear.

The cost of evening dress is prohibitive these days, and the laundry doesn't help matters, possibly because of inferior material. Perhaps some kind friend will let me know where I can get a well-made hand-stitched dinner suit for less than £30.

Anyway, go to it, Mr. Fuller and company, my future spending money will be influenced by the job you make of these negotiations. Perhaps when you have a bit more time, you will try again to get us the industrial ten coupons. We have as reasonable a claim for them as the linkman and handy man.

Female Labour

THE national shortage of female labour and the Government campaign for the recruitment of women to industry is aggravated at this time of the year by the seasonal defaulters. Every summer, after the holidays, that exodus of female labour from the kinemas begins. I don't blame the employees; possibly they get brownd off;

they hear of more money in other jobs; they want to get married. So they fix a sort of D-Day, timed for immediately after the holidays—to which they are entitled.

I wish some one would tell me how to retain employees. I don't mean the odd ones who are real "kinema" and who just couldn't leave the business whatever conditions were. I refer to that transient type of labour, staying for a week or two, often only until they have collected the first week's pay.

Union Hours

WHILE on the subject of labour, I want to direct a word to Tom O'Brien, of the N.A.T.K.E., about staff working hours. Frankly, Tom, quite a number of your members don't understand this "spread-over" of hours, and you'd do yourself, and us managers, a favour by explaining the principle to your members.

There is a tendency, which has been growing stronger recently, for employees to assume that their hours start when they look at the clock in the vestibule on arrival, and run on until they leave in the evening. This is not a quibble, rather it is a request for a misunderstanding to be cleared up by someone in authority.

An Assistant Manager Asks:

IS THERE AN ASSOCIATION WHICH IS REPRESENTATIVE OF ALL GRADES?

I would respectfully draw your attention to the Management page of July 10. I can find no trace of any reply to the questions I ask in my letter in the July 3 issue.

After devoting half a column to telling me that I should join an association in order to sponsor co-operative representation among kinema managers, "The Manager" goes on to report an item of news that can do nothing else than clearly show that at the moment managers are more divided than ever.

I refer, of course, to the report of the S.C.M. executive meeting at which it seems some disappointment was felt that some of the leaders of the rival association, the C.M.A., were not present.

Now, how can we managers represent ourselves to our employers as a collective body when two factions are spending most of their energy in "pulling in opposite directions"? I ask "The Manager" to read my letter again, and if he does so he will discover that far from decrying the idea of collective representation among managers, I appealed for information of an association that has the interests of the Trade, mutually, at heart and whose councils and committees are truly representative and include a portion of the various grades of managers—general, resident, assistant, relief, mobile and trainee.

The Manager claims that he has the welfare of our calling at heart—of this

I have no doubt—but so have I. If we are to maintain the regard of employees and patrons alike, we must conduct ourselves in a professional manner and learn to take the smooth with the rough.

Therefore, in conclusion, I earnestly suggest that the two associations should "bury the hatchet" and evolve a scheme of merger and code of ethics that will befit our calling. If this is impossible, forget the whole idea of co-operative representation and keep your enrolment forms until unity has been achieved. Then I'll be the first to become a member.

By the way, Mr. Collins, Davis Theatre, Croydon, I started in the Trade over 40 years ago when a boy.

F. G. ELSTON, Assistant Manager. Capitol, Forest Hill, S.E.23.

[Fred Elston's logical and apt letter calls for a reply from the secretaries of the competitive managers' associations rather than from myself. I will confine myself to saying that after reading Mr. Elston's previous letter again, I find that he, in it, answered his own questions.

In any case, I don't want readers to assume that I can or will answer any questions they care to ask. There are often other persons more able than myself to deal with queries, and here is just such a case. What about it Messrs. Brett and Butchart?—THE MANAGER.]

SHOWMANSHIP

Posters: Make Sure they Can be Read and Select Sites Carefully

WHAT is the value of posters? I refer to those posted on hoardings. I should say it is difficult to estimate their true selling power. Hoardings are not particularly attractive aesthetically, but they have become part of the landscape, so to speak.

Therein lies a snag: They are apt to be taken for granted. We pass the local church or town hall each day, perhaps, but we do not always stop to admire their architectural beauty. And so it is with hoardings. In our daily travellings, to and from business and so on, we see them but do not really observe or assimilate the messages they carry.

But, it will be argued, hoardings must have some value to the advertiser for otherwise manufacturers would not spend vast sums filling them with posters.

Undoubtedly they have. To the kinema the poster is a medium not only for selling a picture but, in a way, provides a service to the public. I know many people who refer to the posters to find out what is being shown in their district. I often do so myself.

There are, however, two important factors to be considered. Selection of site and the design of poster. The hoarding site should be in a position where it can be seen readily by the largest possible number of people; for example, on main traffic routes, road junctions, approaches to stations, adjacent to bus stops and so on. It should be so placed that it gives people travelling in vehicles an opportunity to read what is on the poster.

That is a point which also must be considered in the design of the poster. First and foremost it must catch the eye. It should be colourful and bold to attract attention, and the message it gives should be clear and concise so that it can be read speedily.

What does a potential patron want to know when he looks at a kinema poster? Personally I look for the film title first, then the name of the stars and the kinema, and finally the times of showing.

Continuity in the basic design and a set colour scheme are worth considering, for they enable the poster to be picked out easily from the host of others which may surround it.

I WONDER how many managers know the exact location of all their poster sites.

Again, a manager appointed to a theatre in a district unfamiliar to him may have difficulty in finding out where the poster sites are. Here is a useful idea from W. Bush, of the Greenwich Granada. He obtained a large-scale map of the district around the hall and had it mounted on a sheet of plywood or building board and put it in a neat frame.

Then, with the help of a friend who knows the locality intimately, he went through the poster site list and pushed coloured glass-headed pins into the plan to mark each position. Different colours were used for the several types of poster displayed and the opposition theatres were picked out by means of pins with extra-large plastic heads. Mr. Bush can now survey the distribution of his advertising in relation to shopping centres, transport junctions, and opposition publicity and maintain his coverage at its greatest possible efficiency by effecting any necessary readjustments. A chart is far preferable to a list for it gives a real picture of one's advertising spread.

"TRADE follows the film" was the slogan used in the film section of this year's Ideal Home Exhibition. More and more manufacturers are realising the truth behind this maxim.

Here is the text of a communication issued to the Press from the Directors' Office of The Coventry Eagle Cycle and Motor Co., Coventry:—

"In the Metro-Goldwyn-Mayer film 'Till the Clouds Roll By,' such stars as Robert Walker and Van Heflin appear riding bicycles. The machines were of Coventry Eagle make, and the manufacturers have arranged a publicity tie-up with the dealers in the principal towns in which the picture is being shown.

"In conjunction with M-G-M they prepared striking display material for exhibition in the traders' showrooms, and reports already received indicate that considerable public interest is being created. As is, of course, generally known, British cycles are held in particularly high esteem in the United States, and a number of Coventry Eagle machines has been acquired by the M-G-M studios."

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

Reynold Roberts, Ritz, Tunstall.
J. L. Cull, Odeon, Cheetham Hill.
E. W. Meadows, Odeon, Manchester.
Kenneth B. Lloyd, Rivoli, Aigburth, Liverpool.

From P. M. B. Smith, G.B. circuit exploitation manager, I have received details of an unusual tie-up arranged with the publicity department of the International Wool Secretariat.

It is to publicise "The Loves of Joanna Godden" and takes the form of a competition in which various slogans, extolling the virtue of wool must be placed in order of their importance.

Two hundred theatres have been supplied with three thousand entry forms each. This printing order of well over half a million leaflets and the prize of £500 has been made entirely by the I.W.S., and the only G.B. commitments are the placing of ballot-boxes in the foyers of the theatres concerned.

There is no need for me to stress the value of these co-operative national campaigns to the showman.

Dudley Test Stroke

J. ALEXANDER, Odeon, Dudley, a cricket enthusiast, saw the South African team play Worcester and noticed the newsreel cameras in action. He 'phoned Movietone's London office and learned that the match would appear in the following week's edition, the screening of which coincided with a county match being played at Dudley.

He contacted the Worcestershire captain and arranged for the team to visit the theatre to see the film. The chairman of the Dudley Cricket Club also gave permission for posters to be displayed at the ground.

The Quiz Kids

THREE little girls from the local dance academy assisted W. N. Gay, Curzon, Waterlooville, in his exploitation for "Three Little Girls in Blue."

Dressed in blue ensembles, they distributed throw-aways in the foyer, mingled with the audience during intervals, and immediately prior to the screening of the trailer walked on the stage to the centre of the tabs and as these were opened slowly they walked to the sides of the stage.

The week before playdate Gay staged his first appearance of "The Quiz Kids," local youngsters all 14 years of age. In the main, the quiz dealt with films and enabled Gay to plug his next four programmes.

Using strips of opal glass and canopy lettering, he had the words "Next Monday" and the film title set up in front of the footlights. The three little girls assisted in the timing, "gonging" and scoring for the "quiz" contest.

For Ladies Only

A MIDNIGHT preview of "Magnificent Doll" for ladies only was arranged by S. Hodnett, Gaumont Palace, Middlesbrough.

He explained to a large audience which included the Mayoress and Deputy Mayoress of Middlesbrough that although the function was a special treat for the ladies the film would nevertheless appeal to the men. Perhaps, he added with humour, more so than for the ladies on whose influence he relied to give the film an effective advertisement.

Kettering Campaigns

A WINDOW tie-up with a leading music shop in the town was the main angle used by manager A. J. Brett and his assistant B. R. Kelly in their campaign for "A Woman Destroyed" at the Odeon, Kettering.

The window was dressed with gramophone records supported on easels, stills, and a framed cut-out of Susan Hayward, against a background consisting of a large art card designed as a gramophone record, giving details of the film and playdate. In the theatre, a display was built up around the pay kiosk, consisting of cut-outs of the stars and art cards illustrating Press write-ups and music and song hits from the film.

To publicise "Black Narcissus" they again concentrated on shop tie-ups. Windows of a local



Eskimos on Tour

These "Eskimos," who are parading the West End to advertise U.A.'s **NANOOK OF THE NORTH**, currently playing at the London Pavilion, drop in for a refresher at a milk bar where Nanook milk cocktails are being served as an additional boost for the film

apart from their usual array of flowers, displayed a large hand-painting of a "Black Narcissus." An art card worded "We are unable to show a real 'Black Narcissus,' but it can be seen at the Odeon," completed the display. A tie-up was also made with Norvic Shoes, who displayed an art card, designed as a bell, giving details of the film, and a mirror mounted on an easel carried a hand-painted "Black Narcissus" with the wording, "It is British."

A reciprocal foyer display was built around six sample shoes of a new design, specially obtained by the Norvic agent from their British Industries Fair stall. This was supported by cards stating that these were the best types of British product that were sweeping the world.

"They're Off!"

A CHEAP and effective stunt for "The Chase" was devised by A. H. Rockett, Odeon, Warrington. He obtained the co-operation of three newspaper boys in the town, who were dressed in paper hats worded "CHASE me to the ODEON." In addition he arranged an attractive tie-up with a local gown shop, who displayed stills and portraits of the stars together with an appropriately worded art card.

A Hand on the Land

AN appropriate link-up with the local "Give a Hand on the Land" campaign was made by Newberry and E. Goodwin, of the Odeon, and Carlton, Norwich, for "The Farmer's Daughter." In the foyers of both kinemas decorated stands displaying literature relating to the need for land workers and W.L.A. enlistment forms were topped by banners that the local girls could not do better than follow the example of "The Farmer's Daughter."

Bolton Campaign

THE savings tie-up angle was developed by E. Aspinall, manager, and Miss Patterson, assistant manager, Capitol, Bolton, for "Till the Clouds Roll By."

Typical slogans were imposed on a colourful background in a foyer display. Tie-ups with the National Savings movement included a full window in a town centre shop and 50 double-crowns posted round the town.

Tie-ups with local music shops were also a feature, these being arranged in conjunction with the local fuel office.

Norwich Preview

REPRESENTATIVES of the City Council, police, Church, Press and scientific organisations attended Norman Scott-Buccleuch's morning preview of "The Beginning or the End" at the Regent, Norwich.

After extensive inquiries, Scott-Buccleuch discovered that a local antique dealer had been one of the first British soldiers to enter Hiroshima after the bombing and had found several souvenirs, chief of which was an egg-shell china vase of delicate texture and design which he had picked up entirely undamaged from amidst the ruins. This vase was made the centre-piece of a window display at a local store.

With the co-operation of the Associated Press, an exhibition of atom-bomb photographs was arranged in the foyer at the Regent three weeks prior to show-date.

Mannequin Parade

A FEW weeks ago I recorded how C. W. Frith took part in the Streatham Jubilee celebrations organised by the Chamber of Commerce and, incidentally, managed to obtain valuable publicity for the Odeon-Astoria. He was not alone in seizing the chance.

Jack R. Chapman, of the A.B.C. Regal, very astutely secured the right to stage the mannequin display which concluded the event. After the Queen had been chosen by contest at the Astoria, Mr. Chapman interested several firms in collaborating in an ambitious stage show. Then he secured the services of organists Reg. New, Rae Victor, Elise Granados and Doreen Chadwick, to provide a 12-minute four-piano act—in the orchestra pit, and eight mannequins to demonstrate the creations.

Gowns, shoes and hats were provided by local firms. The stage was draped with black curtains to show off the models, and the show ended with a "wedding" scene. As the organists played tunes from "The Time, the Place and the Girl" (Warner), Mr. Chapman managed to work in a useful plug for his programme, which the local Press repeated.

Return Performance

AFTER the coronation of the King and Queen in 1937 the film of the event was shown at the Bristol News Theatre. This month, ten years afterwards, the film was again screened at the house for a

week, and was suitably exploited by manager D. Bush.

He made a fine display on the front of the theatre, flags flew from poles on the roof, a large, coloured banner stretched across the front, and smaller posters, also in colours, were used. The foyer was decorated with red, white and blue ostrich feathers, and these were also used on the pay-box.

Five thousand throwaways were distributed, and he also had a window display at a leading fashion shop in the centre of the city.

Guineas for Grumbles

A "GUINEAS for Grumblers" contest was an original idea devised by A. J. Brown, Empire, Cardiff, for "It's a Wonderful Life." Entrants were invited to submit the reasons why they did not think "It's a Wonderful Life."

The contest was advertised by throwaways, on the screen and in the Press, and a selection of the entries were read from the stage each evening for a week. A guinea was awarded to those which received the best reception from the audience.

Another useful angle was a tie-up with the R.A.F. Welsh recruiting headquarters.

The R.A.F. arranged for the printing of double-crowns, giving full film and theatre credits, which were posted in all parts of the city and sent a P.A. truck, manned by R.A.F. personnel and decorated with posters, to surrounding districts and towns. The R.A.F. also paid for a 5-in. s.c. advert. in a local paper and co-operated in a foyer display.

Brown gives credit to his assistant, B. Hamilton Hicks, ex-flight lieutenant, for persuading the local recruiting H.Q. that it would be a beneficial tie-up.

As a stage stunt, Brown and circuit publicity manager Jimmy Smith put on an act. The gist of the act was that the latter, unable to afford admission to see the film was about to cut his throat with a giant razor but is saved in the nick of time when Brown gives him a huge complimentary ticket.

Tie-ups with local traders resulted in six window displays.

Dumbarton Police Tie-up

WILLIAM A. CROCKET, Rialto, Dumbarton, aroused interest in "Temptation Harbour" by an unusual tie-up with the burgh police. The Chief Constable allowed the display of two notice boards at the front of the police station, standing opposite the main railway station and in a very busy part of the town.

The posters were headed: "The Man Who Found £5,000," and went on to tell the story of how Robert Newton in the film was tempted to keep money he found instead of taking it to the police. The usual kinema credit was then given and a police message at the foot of the poster read: "Crime Does Not Pay."

The local Co-operative stores allowed its window to be used for a display on "holiday travel" angle.

Combined Operation

MANAGERS C. DAWSON, Odeon, Newport, and B. G. Purcell, Tredegar Hall, Newport, combined forces effectively with the local road safety officer to produce a tie-up for the film, "Take My Life."

Taking over the whole of the Newport Gas Company's showroom window, they placed in the centre a battered bicycle, rescued from a recent serious accident in the town, and the caption: "Drive with care—don't 'Take My Life.'" Included in the exhibit were photographs of recent road accidents which had occurred in the town.

Stage Interlude

A STAGE interlude featuring five attractive girls in chorus costumes was used by W. J. Kirk, Luxor, Lancing, as a host for "The Jolson Story."

The interlude was staged on four nights the week prior to screening, and after a preliminary announcement by Kirk the quintette sang song numbers from the film.

Kirk also designed a front-of-the-house display, built entirely of cardboard, strengthened by battens, by his chief operator, A. Stoner.

Personal Appearance

F. R. HOZIER, Capitol, Cardiff, secured capital publicity for "Black Narcissus" as the result of the arrangements made for the personal appearance of Kathleen Byron.

Miss Byron was met at the station by Hozier, the stationmaster, and two usherettes wearing sashes bearing the film title. The party proceeded to the Royal Hotel for a Press interview. In the afternoon she visited a coalmine and made a personal appearance at the theatre in the evening. This was followed by a reception in the Capitol café, where she was presented to the Deputy Lord Mayor and Lady Mayoress and other civic dignitaries. Special

Continued on page 44



A. J. Brown, Empire, Cardiff, and Jimmy Smith, circuit publicity manager, put on an amusing stage act for IT'S A WONDERFUL LIFE (RKO-Radio)



Souvenirs from Hiroshima were used in this window display by N. Scott-Buccleuch, Regent, Norwich, for THE BEGINNING OR THE END (M-G-M)



A tie-up with the road safety campaign, arranged by C. Dawson, Odeon, Newport, for TAKE MY LIFE (G.F.D.)

Music : Edited by Jack Courtney

Return of Melodic Rhythm Gives Organists a Fine Opportunity

THERE has been a decided return to the melodic rhythmic time as opposed to noisy, cacophonous rhythm in the last 15 months—in fact, one might almost say with the publication of "Gypsy."

Most organists have taken full advantage of this pleasant change in public taste and are once again entertaining the public with the sweet, soft, somewhat sad melodies of 30 years ago.

It is a strange experience to visit theatres and hear organists pull down the house with the same melodies that were exploited in the pioneering days of organ entertainment. In fact, some of the proven favourites of to-day were among the first songs to be selected for slide presentation.

To the all-round, experienced artist, this is indeed a blessing for it gives him an opportunity of reviving, stimulated by experience, hits of the long ago, without being termed old-fashioned, and adds just that much more to his repertoire.

Old Favourites

No need to worry about these old numbers being unknown to the younger element. It must be remembered that these old songs became favourites without the aid of organised "plugging" and all the ballyhoo which has crept into the popular song world in the last few years—particularly through the medium of broadcasting.

A tune to-day almost strikes the entire world at the same time, whereas 25 years ago it travelled slowly but surely if it was a noteworthy tune. If it wasn't—well, it just didn't travel. Hence the accent was on melody.

It is much easier for the musician to impress himself from a popular point of view with melody than to seek to do so by calculated mathematical arrangements. The first appeals to everyone alike, whereas the second is only of consequence to the initiated and unless spectacular or based on something well-known, leaves the majority cold.

Robinson Cleaver and his guests kept a packed house entertained for one hour and ten minutes at

the Granada, Tooting, recently in their feature, "In Tooting To-night."

After a prelude of rousing choruses by Robbie at the organ to warm the audience up the show commenced with a competition for little girls five to seven years of age, based on the musical chair idea.

First guest to appear was Jimmy Nix, baritone, who sang "The Company Sergeant Major" and "Bless this House," which gave Robbie a good opportunity to display his powers as an accompanist. Les Hemming, billed as "Radio's Maestro of Mirth," was very amusing, and Ted Holmes helped the show along with his whistling.

Outstanding was John Rose, who, after the stage and theatre had been darkened, proceeded to throw shadows on to a lighted screen. Up to this point Robbie had been giving excellent orthodox accompaniments, but with John Rose he came into his own, for together, by shadow and musical suggestion, they gave several little cameos which were much appreciated and greatly applauded by the audience.

Michael Carr (of "South of the Border" fame) was also on the programme, and for his act Robbie came on to the stage to play the piano while Mollie took over the console. Michael sang and introduced his latest tune, "Sleigh Bells in the Night," which, judging from the listeners' reaction, should prove a hit.

Of course, Robbie and Mollie had to round off the evening and chose as a conclusion Liszt's "Hungarian Rhapsody No. 2," played in the inimitable Cleaver style, leaving the audience well satisfied with Tooting's "in town to-night."

Terence Casey, at the Gaumont State, has been earning the applause of the Kilburn public this week with his very cleverly thought-out and well-executed interlude, "Concerning the Organ."

Making full use of his fine instrument and taking full advantage of the theme of his presentation he once more proved by the attention with which it was received just how interested the average person is in the organ and how it works.

SHOWMANSHIP—continued

"Black Narcissus" cocktails and sundaes were served. Incidentally, these were on sale in the café a fortnight before playdate.

A leading Cardiff florist co-operated, and in addition to providing over £60 worth of flowers free exhibited posters on delivery vans, and made displays in their various branches in connection with a contest for the film. Some customers received a "Black Narcissus" among the flowers purchased at the shops, and this entitled them to tickets to see the film.

Several additional tie-ups were arranged, including that with W. H. Smith's local wholesale branch which arranged for 24 of its customers to display material advertising the film.

Varied Nottingham Scheme

A VARIED exploitation scheme was carried out by Leslie Fletcher, Carlton, Nottingham, for the film, "The Time, the Place and the Girl" (Warner). Tie-ups were made with furniture, women's wear and men's wear shops, cleaners, music shops and ladies' hairdressing saloons. Weeks prior to playdate teasers were placed around the theatre on this angle, "Have you the time?"—"We have the Place"—"You find the girl." List of song hits were placed in prominent positions.

Other Credits

L. McCOLLIN, Tower, Launceston ("Take My Life"); H. Bedford, Gaumont, Derby ("Magnificent Doll"); E. Bromley, Odeon, Oldham, W. Smith, Odeon, Halifax ("California"); E. P. Hills, Princess, Peterborough ("The Green Years"); L. E. Benjamin, Odeon, Swiss Cottage, C. H. Dracott, Odeon, Stockton-on-Tees ("Black Narcissus"); G. W. Hurt, Odeon, Temple Fortune ("Les Enfants du Paradis"); G. Ray, Regent, Bradford ("Laughing Lady"); J. Campbell, Scala, Runcorn ("Remember the Day"); R. W. Lane, Gaumont, Camden Town ("Hue and Cry"); W. K. Moore, Odeon, Bishop Auckland ("Calcutta"); J. S. G. Philcox, Odeon, Twickenham ("Black Narcissus"); E. Bromley, Odeon, Oldham ("Nicholas Nickleby").

The Showman

Aids to Showmanship

"Gordon's is one of the best display shops I have ever seen" — Showman, Kine Weekly, 10th April, 1947.

**PORTRAITURE
POSTERS • BANNERS
SHOWCARDS • DISPLAYS
SILK SCREEN PRINTING**

GORDON'S PUBLICITY LIMITED

Head Office:

IMPERIAL BUILDINGS : OXFORD ROAD : MANCHESTER : 1

TELEPHONE: ARDWICK 2773 (3 lines). TELEGRAMS: 'KINEADS MANCHESTER'

London Office: 25 HAYMARKET, S.W.1. Tel.: Whitehall 4985

GAC
GORDON'S
ASSOCIATED
COMPANIES

UVA

**FLUORESCENT
LIGHTING**

The Walturdaw Company have been appointed sole distributors for the Cinema and Theatre industry of these famous decorative lighting fittings and will be pleased at all times to submit suggestions and quotations for either complete installations or single fittings.

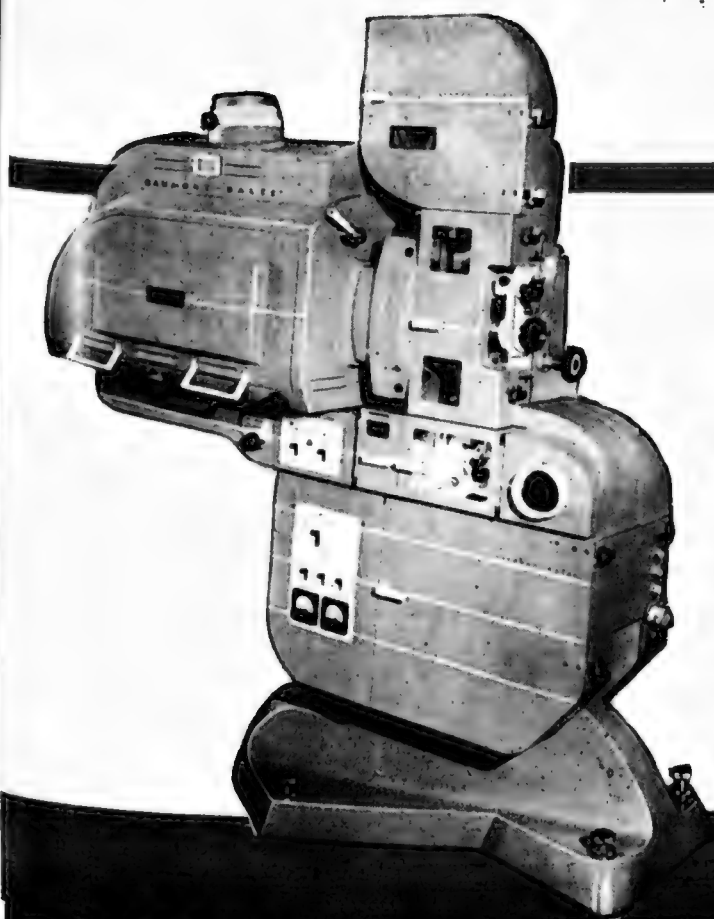
Enquiries to

WALTURDAW
CINEMA SUPPLY CO. LTD.
46 GERRARD ST., LONDON, W.1

GREAT ACHIEVEMENTS



The laboratories of the world are the birthplace of invention and the discovery of Penicillin ranks as one of the great achievements of our age.



and now - The New GAUMONT-KALEE "21"

worked out in every detail in our own laboratories, with each optical and acoustic principle considered and discussed by the leading scientists of the Industry, takes its place in the theatre as one of the outstanding achievements of the Cinematograph Industry.



G.B.-KALEE LTD., 60-66, WARDOUR ST., LONDON, W.1. GER 9531 (10 lines)

Branches: Belfast, Birmingham, Cardiff, Dublin, Glasgow, Leeds, Manchester, Newcastle-on-Tyne

TECHNICAL

OBSERVATION WINDOW

Is Television the Next Step?—Problems Facing Rank's Experimental Plans

THE advent of sound was the greatest technical advance in the history of the Industry and, undoubtedly, was largely responsible for the prosperity which the Trade enjoys to-day. Colour, too, has played its part in creating additional patron interest in films.

What is to be the next step? Will it be stereoscopy or television? The emphasis appears to be on the latter.

Rank, at his Press conference last week, confirmed reports that he plans large-screen television experiments in several West End cinemas in the autumn.

His statement was followed by banner headlines in the daily Press to the effect that he had achieved a link-up with the B.B.C., and as the result of this would beam television programmes, partly B.B.C. and partly special programmes, from the Rank organisation's research station at Sydenham, to the Dominion, Tottenham Court Road, for rediffusion to other West End theatres.

SO far there has been no authoritative statement forthcoming to indicate how this is to be achieved.

Experiments on the projection of large-screen pictures are well ahead, and in some quarters it is believed that this country is ahead of America in this respect.

But there are still a number of problems to be faced, and they are not all purely technical.

First and foremost, there is the question of the B.B.C. monopoly. Transmission wavelengths, so far, are only allocated for experimental work.

The ether cannot be used by a commercial undertaking to broadcast programmes, B.B.C. or otherwise, to cash customers. It is strictly taboo.

Rank has indicated that he intends to ask Parliament to break the B.B.C. monopoly. As I see it, the Government will either have to reverse its present policy or treat Rank as a favoured experimentalist. If the latter is the case then I am sure there will be a lot of pertinent questions asked by other commercial broadcasting interests.

FROM the technical viewpoint, it is considered by most of the experts that the present standard of definition is inadequate for large-screen pictures. The final projected picture at best can only be as good as the original received.

It will also be interesting to hear what equipment it is proposed to use. Presumably, it will be a development of the Baird system on which Cinema Television has been conducting research work for some time.

RCA's informal dinner party for Mike Rettinger, the company's Hollywood acoustic expert, resembled a session of B.K.S. Film Production Division.

It was, indeed, a marathon affair. We sat down to dinner at 8 p.m. and did not leave the table until some 30 minutes before the midnight hour.

Rettinger arrived last week for a brief 10-day visit, during which he proposes to visit studios where the company's equipment is installed, and, in particular, the Warner-Teddington installation.

The dinner party was given by P. A. Turnor and Robert Clark, so that Mike would have the opportunity of meeting, amongst others, some of our leading sound recordists.

DESPITE the fact that he was very tired after an almost sleepless four-day journey from Hollywood, Rettinger nobly spoke for over 40 minutes on the latest trends in the acoustic treatment of sound stages, scoring stages, and so on, in America, and, for an equally long period, answered a host of questions from knowledgeable technicians, which sometimes strayed from his particular line of country.

But the questions he was unable to answer were ably dealt with by a compatriot, George Groves, sound expert from Warner's Burbank studios, who was also present.

THERE had been little technical development during the war years, Rettinger said, by reason of the fact that manufacturers were engaged exclusively on war production.

Most notable advances in recent times had been the introduction of uni-directional mikes and the use of acoustic panels in scoring

stages. All acoustic materials, currently employed, he said, were more absorbent for the medium and high frequencies, and these panels had been designed specifically to attenuate the lower registers.

ANOTHER problem for sound directors had been brought about by the increasing tendency of directors to shoot sets with ceilings on them.

This had been largely overcome by using glass fibre material for the ceiling, and, in many cases, by placing a microphone above the ceiling.

Altogether, it was a most interesting session, and my only regret is that Rettinger will not be here long enough to take part in a full-dress B.K.S. debate on the subject.

Incidentally, before leaving Hollywood he saw a copy of his newly published book on studio acoustics. I shall await the arrival of a copy with interest.

THE installation of equipment in the open-air cinema set-up in the grounds of the Grand Hotel, Locarno, for Switzerland's Second Film Festival was an international affair.

Czech projectors were installed by Lloyd, of Prague. Swiss amplifiers by Cine-Engros S.A. of Zurich, and Swiss rectifiers by GLE-TRA A.G. of Amriswil. British high-frequency loudspeakers and microphones were installed by Reslosound, London, and British low-frequency loudspeakers by Vita-vox, London.

W. G. ALTRIA.

A Projectionist Writes:—

"I AVERAGE EIGHT HOURS' REPAIR WORK ON MUTILATED FILMS"

I AM running a small luxury cinema, and as my films are usually between one and three years old I know what it is like to receive and to repair junk copies. I average eight hours' repairing time on a feature before it is, in my opinion, fit to present to the public. Most of this time is often taken up by the necessity of re-making some 150 badly made joins (here I might suggest that every projection room should have a film splicer on which juniors might practise) and the rest of the time is spent in cutting out, if possible, or covering over with movietone ink, those innumerable flashes and marks of which we have heard far too much.

The advent of the double reel has undoubtedly cut this menace by half, and until the perpetrators can be weeded out of the business, the renters should continue to replace the badly mutilated 100 ft. at both ends of the double reel as soon as there are signs of wear.

I recently had three copies of a Technicolor feature, and had this renewing of ends been done all these copies would have looked perfect. Instead, important parts of the sound and picture were mutilated to the extent of making these copies practically unusable.

J. H. ADCOCK.

Chief Projectionist.
Blacon, Chester.

POOL CARBONS



SOCKOLOV-HOPE DEAL Augmented Advertising Service

AN agreement signed by Abe Sockolov, of Electric (Modern) Printing, Manchester, and S. H. (Tony) Hope, of the Hope Advertising Service, Gloucester House, Charing Cross Road, London, W.C.2, has resulted in a close working arrangement between the two companies, which will be of interest to both renters and exhibitors.

Under this agreement, the Hope Advertising Service becomes the sole agency for the litho, letterpress and all poster and printing services of the Manchester company.

This is an innovation for the Electric Printing Company, which hitherto has operated direct from the Manchester office. Mr. Sockolov, however, will continue his periodical visits to his many friends in the Trade.

The studios of Hope Advertising, under the direction of J. S. Richardson, are thus placed at the disposal of Electric's clients for the design of posters and other media. It is thought that this augmented service will be of additional value to renting and exhibiting organisations.

THE POWER THAT FAILED

Owing to an explosion which put the principal Liverpool generating station out of action for two hours on July 23, many local cinemas had to discontinue their afternoon performances. Patrons were given tickets to enable them to attend at some other time.

More "Keepalites"

"Keepalite" automatic emergency lighting equipment, manufactured by The Chloride Electrical Storage Co., are to be installed at the following: Opera House, Jersey; Majestic, Liverpool; Grosvenor Sports Arena, Southampton.

Lister's New Tele. No.

Due to the conversion of Bradford telephone exchange to automatic working, the telephone number of Lister and Co., Manningham Mills, has been changed to Bradford 42222.

PEOPLE

Stanley Mills Promoted A.B.C. Divisional Supervisor—B. H. Goodman Joins the T.A.

STANLEY C. MILLS, area supervisor with A.B.C., has been promoted to divisional superintendent. Originally connected with the orchestral side of entertainment with Cinema House Circuit, Mr. Mills became assistant manager at the Sheerness Hippodrome, and was subsequently put in charge of the theatre.

Later he managed in succession the Acerrington Hippodrome, Swindon Empire and three A.B.C. halls at Cardiff, went to the Leeds Ritz and then opened the Hammer-smith Regal in 1936. From Ham-mersmith he moved to Putney, then to Hackney and finally to Kingston. He was promoted to theatre supervisor early in 1943.

E. CROOKES, the new manager of the Lyceum, one of the A.B.C. houses in Edinburgh, is a son of Sidney Crookes, a Glasgow manager. He has been in the entertainment business for several years, but only in the cinema business, as manager of the Alma, Luton, since demobilisation 18 months ago.

The management of the Empire, Hounslow, controlled by Essoldo circuit, has been taken over by **S. SANDERS**. He trained for man-

agement at the Dawn, Newport, where he spent 14 months before joining the Essoldo circuit in April this year.

W. H. COLMAN, director and general manager of Brennan's Cinemas, Ltd., has been awarded his fellowship diploma for entry into the Association of Practising and Commercial Accountants. Brennan's Cinemas, Ltd., controls the three kinemas in Kendal, Westmorland.

W. H. DIXON, who has been manager of the Peckham Odeon since October, 1944, has resigned the appointment. After service in the police force and the Corps of Military Police, he trained in management under W. Fuller at the Staines Majestic.

The Peckham Odeon is temporarily under the control of **A. C. A. WHITE**, who joined Odeon at the Coventry Scala 18 months ago on discharge from the Army and was transferred to Peckham as assistant manager last May.

I. PICKFORD, trainee manager, has been transferred from the Dalston Odeon, where he joined the company about 10 months ago

on discharge from the Army to the Peckham Odeon to assist Mr. White.



B. H. GOODMAN

One of the first to enrol when a recruiting drive for the 1599 Company, R.A.S.C. (T.A.) opened at the Savoy, Grimsby, was the manager, **B. H. GOODMAN**.

The foyer of the kinema had been open as a recruiting office for a week.

LESLIE RITCHIE, who, at the outbreak of war resigned his position with Anglo-American to join the Forces, and who gained his commission on the field, has joined his father with Eros in Northern Ireland, as outside representative.

C. E. WYTHER, who has settled down at the Odeon, Rayners Lane, Harrow, was previously at Edgware Road, for 18 months, then on to Swiss Cottage for a few more months before going to Marble Arch. Assistant managers at Harrow are Mr. Brand and Mr. Gilchrist.

Readers will probably remember Mr. Wythe's many contributions to our showmanship columns and his winning entry for "92nd Street" (20th-Fox).

Obituary

DEATH OF "AUNTIE MAY," PRESTATYN

J. R. Saronie's Secretary

MISS MAY THOMAS who, for 50 years, was secretary to J. R. Saronie, of the Scala, Prestatyn, and formerly of Birkenhead, in all his photographic and kinema enterprises, died at the beginning of last week at Prestatyn. To people in the film Trade she was known as "Auntie May" and was commonly addressed in that manner by friends and callers.

She was a sister-in-law of Mr. Saronie. In all his business undertakings in Liverpool, Birkenhead, Bangor and Prestatyn, "Auntie May" was his "right-hand man."

The funeral took place at Flaybrick Hill Cemetery, Birkenhead, on July 24.

W. A. Sharpe

The death has taken place of **W. A. Sharpe**, of Bawtry Road, Doncaster, who was formerly manager of the South Parade Cinema, Doncaster (later the Gaumont), and of the Regal.

R. PAREEZER LEAVES

£27,158

R. Pareezer, of 11, Richmond Court, Thorpe, Norwich, a former proprietor of the Marina Cinema, Lowestoft, and prominent member of the Eastern Counties C.E.A., who died on December 25 last, left £27,158 with net personalty £24,661.

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., July 31 and Wed., August 6

Thursday

The Falcon's Adventure (RKO-Radio)

Private Theatre. 10.30 a.m.
Cast: Tom Conway, Madge Meredith, Edward S. Brophy, Robert Warwick, Myrna Dell. **Director:** William Berke.

Another adventure of the Falcon, amateur detective, in which he and his assistant, Goldie, save a girl from being kidnapped, and find that a gang of crooks is trying to get hold of a formula for making industrial diamonds invented by her uncle.

A Man About the House (British Lion)

Palace Theatre. 2.30 p.m.
Cast: Margaret Johnston, Dulcie Gray, Kieron Moore and Guy Middleton. **Director:** Leslie Arliss.

In the year 1907 Agnes Iset (Margaret Johnston) and her sister Ellen (Dulcie Gray) learn of an inheritance in Italy, left jointly to them by their uncle. On arrival in Italy, Agnes and Ellen are met by Salvatore (Kieron Moore), the major-domo of the villa.

ing the villa and the major-domo ingratiates himself with the two sisters and finally marries Agnes. Salvatore slowly poisons her, but his plans are thwarted by Sir Ben Dench (Guy Middleton).

Merton of the Movies (M-G-M)

Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Red Skelton, Virginia O'Brien, Gloria Grahame, Leon Ames, Alan Mowbray, Charles D. Brown, Hugo Haas. **Director:** Robert Alton.

An original story by Harry Leon Wilson re-creating those early days of the industry before the screen found its voice and when a two-reeler was an epic. Red Skelton portrays the movie-struck young man who imagines himself to be a great tragedian. Virginia O'Brien plays a struggling actress, wise to the ways of the studios, who befriends, tricks and ultimately marries Merton.

Dishonoured Lady (United Artists)

Studio One. 10.30 a.m.
Cast: Hedy Lamarr, Dennis O'Keefe, John Loder, William Lundigan, Morris Carnovsky. **Director:** Robert Stevenson.

Hunt Stromberg's latest production, it is a romantic drama. Miss Lamarr portrays the art editor of an exclusive

women's magazine whose affairs are the talk of the editorial office. On the verge of a nervous breakdown, she is advised by a psychologist to resign from her job, cut herself off from former friends and night-club intimates and start life afresh.

This she does—and in doing so meets a clever but struggling young doctor, Dennis O'Keefe. They fall in love and are on the point of marrying when the young woman becomes involved in a murder. The proving of her innocence and her reunion with the doctor provide an absorbing climax.

Friday

Rustler's Roundup (G.F.D.)

Private Theatre. 10.30 a.m.
Cast: Kirby Grant, Fuzzy Knight, Jane Adams, Eddie Cobb, Ethan Laidlaw. **Director:** Wallace W. Fox.

Kirby Grant, as U.S. Marshal, tracks down and rounds up cattle rustlers and other lawbreakers in Rawhide City.

Lawless Breed (G.F.D.)

Private Theatre. 2.30 p.m.
Cast: Kirby Grant, Fuzzy Knight, Jane Adams, Dick Curtis, Harry Brown. **Director:** Wallace W. Fox.

Kirby Grant is on the side of law and order when Spearville, Texas, is faced with a series of bank robberies.

Tuesday

Holiday Camp (G.F.D.)

Studio One. 10.30 a.m.
Cast: Flora Robson, Dennis Price, Jack Warner, Hazel Court. **Director:** Kenneth Annakin.

Original story by Godfrey Winn describing the arrival of a group of people of varying types on a week's holiday at an East Coast holiday camp.

Each of them has something interest-

ing in his or her life, which, taken together, provides the basis of a composite picture, set against an ever-changing background of a holiday camp in full swing.

Wednesday

South American George (Columbia)

Studio One. 10.45 a.m.

Cast: George Formby, Linden Travers, Jacques Brown, Felix Aylmer, Mavis Villiers. **Director:** Marcel Varnel.

Reissue of one of the biggest of all George Formby hits, and it qualifies as British quota for the exhibitor. Formby plays a dual rôle. He's a theatrical extra who finds himself forced into impersonating an opera star he happens to resemble.

Gunman's Code (G.F.D.)

Private Theatre. 2.30 p.m.

Cast: Kirby Grant, Fuzzy Knight, Jane Adams, Danny Morton, Bernard Thomas, Charles Miller, Karl Hackett. **Director:** Wallace W. Fox.

Kirby Grant, Wells Fargo agent, is assigned the task of eliminating a gang of stagecoach robbers operating near his settlement.

The Black Swan (20th Century-Fox)

Century Theatre, Soho Square. 10.30 a.m. and 2.30 p.m.

Cast: Tyrone Power, Maureen O'Hara, Laird Cregar, Thomas Mitchell, George Sanders, Anthony Quinn, George Zucco. **Director:** Henry King.

Reissue of Rafael Sabatini's story of Jamie Waring, leader of a band of 18th-century buccaneers. He is captured and taken to Jamaica, but he escapes and imprisons the Governor. He is eventually made the new Governor of Jamaica.

CLASSIFIED ADVERTISEMENT RATES.
SITUATIONS VACANT .. 4d. per word.
SITUATIONS WANTED .. 2d. " "
FINANCIAL .. 6d. " "
FOR SALE & WANTED .. 6d. " "
MISCELLANEOUS .. 6d. " "
 Caps, 1d. per word extra. Box Nos. 6d. extra.
 All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

SITUATIONS VACANT

FIRST-CLASS Manager required for large super-kinema in the provinces; must have good personality, experience and capability for progress; only men with experience of large theatre control need apply. Send fullest particulars, with up-to-date photograph if possible (all applications will be treated in the strictest confidence), to X., Box 320, Kinematograph Weekly.

RELIEF Manager wanted; small London circuit.—Write, stating age, experience, salary required, to M., Box 309, Kinematograph Weekly.

HOUSE Manager required for small kinema in Lancashire; applications treated confidentially; state age, experience and salary.—L., Box 308, Kinematograph Weekly.

CO-CHIEF and Second Operator wanted, Palace Cinema, Bedworth, nr. Coventry; over union rates and bonus paid; two matinées; comfortable job.—Apply, Olliver, 687, Stratford Road, Birmingham 11.

SOUTH WALES. — AGENT. STRONGLY ESTABLISHED WITH KINEMA EXHIBITORS. OPEN TO REPRESENT.—T., BOX 316, KINEMATOGRAPH WEEKLY.

OPERATOR (Second) required for release run modern house.—Apply, Commodore Cinema, Orpington. 'Phone Orp. 1000.

WANTED, experienced Second Operator.—Apply, Manager, Clifton Cinema, Brixton Hill.

FOR Cardiff branch, first-class Secretary, well known in the South Wales territory, required immediately by reputed film renting company; excellent prospects and salary; permanency.—H., Box 305, Kinematograph Weekly.

EXPERIENCED FEMALE 16-MM. FILM EXAMINER WANTED.—APPLY. BRITISH INSTRUCTIONAL FILMS, LTD., FILM HOUSE, WARDOUR STREET, W.1.

FILM Repairer (Sub-Standard).—Write, stating age, experience, salary required, to Wallace Heaton, Library, 127, New Bond Street, W.1.

S.M. SUPER Cinemas, Ltd., require good Shorthand-Typists and Copy Typists; pleasant working conditions; good pay and bonus.—Applications, giving age, experience and salary required, to Miss Turner, Morris House, 1-5, Jermyn Street, S.W.1.

EAST COAST Salesman required; good remuneration and expenses.—Write, full details, R., Box 289, Kinematograph Weekly.

FILM Company requires Apprentices in Production department. Applicants should be between 16 and 20 years old. No premium required from right applicants.—Apply in first instance by letter to Leslie Lawrence Productions, Ltd., 193, Wardour Street, W.1.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

TWO intelligent Juniors (15-16, 16-17) required in Film Publicity offices; simple routine work to commence, but opportunities to learn will occur.—Write, stating age, education, any experience, salary, to Q., Box 288, Kinematograph Weekly.

SITUATIONS WANTED

WELL-KNOWN Manager seeks position; many years' management of large and small halls, circuit and independent; London (including West End) and provinces; bonded; energetic worker; highest credentials.—Chas. J. Ling, 74, Derwent Road, Palmers Green, N.13.

CHIEF Operator (47) desires position as Manager; South Coast or S.E. London preferred; 30 years' experience; excellent refs.—W., Box 319, Kinematograph Weekly.

CLASSIFIED ADVERTISEMENTS

FILMS AND EQUIPMENTS LTD.

MOTION PICTURE ENGINEERS

138, WARDOUR STREET, LONDON, W.1

Telephone:
GER. 6711/2.

Telegrams:
KATJA, LONDON

NORTHERN CINEMA EQUIPMENT Co.

(Sole Proprietors: Windmill, Eng. Co., Ltd.)

**Sunfield Works, Windmill Lane,
Denton, Nr. Manchester.**

Telephone: DENTON 2826

Send P.C. or 'Phone for our
Representative to call.

**Screen Dressings
Perforated Rubber Screens
Metal Screens
Sound Acoustic Felts
Masking
Ventilating and Heating
Rewind Tables Spool Boxes
Refrigeration**

E. G. TURNER

... supplies cinema screens

TAKING ALL RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

A.1. OFFICE SERVICE

Will speedily duplicate or type
your scenario, play or Mss., etc.

214 PICCADILLY, LONDON W.1

Tel: Regent 7555/6

MODERNISATION LTD.

**SPECIALIST DECORATIVE
CONTRACTORS**

SHEFFIELD - LONDON - BATLEY - NEWCASTLE

STABLEFORD SCREENS LTD.

We make metal, flat white rear
projection, roll-up and amateur
screens. Our screen resurfacing
service covers Gt. Britain from
Aberdeen to Land's End.

1, STEBBING STREET, LONDON, W.11
Phone: Park 7682

NOTHING TOO BIG

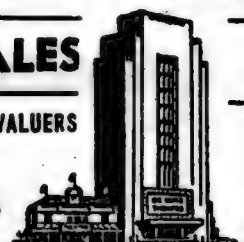
NOTHING TOO SMALL

J. ROWLAND SALES

CINEMA & THEATRE AGENTS AND VALUERS

Directors: J. ROWLAND SALES, F.V.A.
ARTHUR A. TALBOT, F.C.A.

WE BUY, SELL & ADVISE ON ALL KINDS
OF ENTERTAINMENT PROPERTIES.



LTD.

FARADAY HOUSE.

8-10,

CHARING CROSS RD.

Phones: Tem. Bar
9710, 9719, 5191

SITUATIONS WANTED (Contd.)

OPERATOR - MANAGER desires change; 20 years' experience; South or South-East preferred.—Write G., Box 304, Kinematograph Weekly.

EXPERIENCED, YOUNG AND VERY CAPABLE MANAGER; BEST REFERENCES; LARGE OR SMALL HALL; ANYWHERE; STRICT DISCIPLINARIAN; A SHOWMAN WHO GUARANTEES TO IMPROVE YOUR "NETT."—Q., BOX 313, KINEMATOGRAPH WEEKLY.

GENERAL Manager or Supervisor at liberty now; interested in theatre or cinema management anywhere; highest integrity and references as controller of theatres and increaser of business; offer.—U., Box 317, Kinematograph Weekly.

TAKINGS GOING DOWN? HERE'S YOUR ANSWER!! REAL LIVE MANAGER SEEKS ENGAGEMENT; GO ANYWHERE; TECHNICAL ABILITY; PUBLICITY A SPECIALITY; NOT AFRAID TO WORK FOR RESULTS.—R., BOX 314, KINEMATOGRAPH WEEKLY

16-MM. TECHNICIAN desires position with a film publicity department; competent in all technical matters concerning distribution, projection and production; capable organiser and administrator; reasonable salary expected.—K., Box 307, Kinematograph Weekly.

CHIEF OPERATOR (AGE 33) DESIRES POSITION AS TRAINEE MANAGER; 18 YEARS' EXPERIENCE OF KINEMAS; KEEN, ENERGETIC AND WILLING TO TRAVEL.—S., BOX 310, KINEMATOGRAPH WEEKLY.

YOUNG Film Librarian (man); experienced handling action, sound, positive and negative, seeks position where hard work and initiative appreciated; willing to organise new library if necessary.—J., Box 306, Kinematograph Weekly.

FOR SALE & WANTED

TWO Bell and Howell "Master" Projectors complete and in perfect order throughout, each £365; latest Kodak 16-mm. Sound Projector, complete, £255.—Frank E. Jessop, 4, Oxford Street, Leicester

"WESSCOL" perfumed Disinfected fluid, 17s. 6d. pint, £7 gallon; "Beta-spray," containing D.D.T., 4s. 6d. pint, 35s. gallon, containers free; free sprays with gallon lots; satisfaction guaranteed.—Wortley Essence Co., Ltd., Deepcar, near Sheffield.

R.C.A. SOUND system (800/1,000-seater) for sale; complete with pedestals and Hahn 2 projectors; also choice of 2 M.G. sets, input 365 volts 3 phase, output 60 volts 60 amp. D.C., with starters, etc.; seen by appointment.—9, North Road, Bristol 6. (Phone 44190.)

TWO Simplex rear-shutter Projectors, complete, £175; two Ross Arc Lamps, complete, £50.—Wilkinson, 276, May Lane, King's Heath, Birmingham.

TWO 74-ft. lengths secondhand Coconut Gangway Matting, 3 ft. wide; one ditto, 56 ft. by 4 ft. 6 in., £12 10s. lot; refunded if dissatisfied.—O., Box 311, Kinematograph Weekly.

COMPLETE pair Kalee 8's and B.T.P. Sound Equipment; complete in all essentials; bargain, £195, all at.—P., Box 312, Kinematograph Weekly.

KINEMAS FOR SALE

FOR Sale, Kinema, seating approximately 500; solo situation, S. Wales; wonderful proposition for owner/manager; full details on application.—V., Box 318, Kinematograph Weekly.

SOUTH Coast. Lease of Kinema and freehold of adjoining detached house for sale; overlooking Channel; seven-day licence; well equipped; ideal owner/manager.—S., Box 315, Kinematograph Weekly.

KINEMAS WANTED

WANTED, Kinema, 500 to 1,000 seats, leasehold or freehold.—P., Douglas Reeves, 39, Highfield Place, Kidderminster.

HIRE

NEWMAN-SINCLAIR Camera available for hire; new and complete equipment.—Inquiries, Gerrard 1963.

NORMAN WILCOX, of 61a, London Street Norwich (Tel.: 21743) offers for sale the following which he has no hesitation in recommending:—

An Amusement Arcade situated in an East Coast resort, including slot machines, radiogram, darts and rifle range, Photographic studio. This property has living accommodation with every modern convenience, bathroom, etc., and a large piece of land suitable for dog-dens. The property is freehold and in excellent condition. Price, £10,000., or near offer. PS.128.

An Amusement Arcade situated in an East Coast resort including slot machines, radiogram, darts and shooting range, wheel-em-in, etc., photographic studio. The arcade is in excellent condition and has a modern terra-cotta face with modern lighting throughout. Property also includes 10 bedrooomed house with large yard and outbuildings. Complete with freehold.

Dance Hall and Skating Rink with floor space 100 ft. by 35 ft. Hammond electric organ (estimated value £1,500) Steinway Grand Piano. 350 pairs of skates which are assembled at own workshop. Modern lighting and heating throughout. Has lounge, buffet bar, gas geyser, sink, four speakers, excellent stage lights. Complete with freehold £12,000.

Each of these propositions has a good all the year round trade. Only principals with the available cash need apply.

THEATRE SEATS

KINEMA Seats re-upholstered; 7-day service. Inquiries invited. — Messrs. Joseph Tabatsky, 155, London Road, Glasgow, C.1.

APPROX. 160 and 110 sprung 20-in. Seats with backs and bronzed standards; reconditioned in new hard-wearing material; for sale.—Cinema Supply and Maintenance, 66, St. George's Avenue, N.7. (North 3164.)

CINEMAS FOR SALE

WEST OF ENGLAND

Freehold. Important main road position. Seats nearly 1,000 with Balcony. Western Electric Sound. Large car park. Substantial revenue from sublets.

Price £36,000. (D.62)

LONDON

Well equipped Cinema Theatre occupying one of the most important positions on busy main road in cinema going district. Seating about 900. Western Electric Sound. In First Class condition throughout. Unusual opportunity for keen and efficient showman.

Premium £5,700. (C.22)

HOME COUNTIES

Freehold. In large and important town easily accessible to London. Well fitted and equipped Good capacity with balcony. Consistent profits can be substantially increased.

Price £32,500. (D.72)

NORTH-ANTS

Freehold. Unopposed. Good capacity. Present consistent profits capable of considerable increase. First-class condition throughout.

Price £8,500. (C.30)

Further particulars of above and other properties available may be obtained by principals only on application to the Sole Agents,

Messrs.

HARRIS & GILLOW

The acknowledged Cinema and Theatre Agents, Auctioneers and Valuers.

Offices:

93-95, WARDOUR STREET, LONDON, W.1

Phone: Gerrard 2504 (10 lines). Grams: "Faddist, Rath," London.

GEORGE PALMER

Cinematograph Specialist

Prop. F. G. Palmer.

Please write for complete list of Projector Equipment and accessories.

89, Wardour Street, London, W.1

Phone: GERrard 4796 and 6143

PROPERTY FOR SALE

FOR disposal, freehold site, central position Hampshire market town; suitable for cinema development.—Full details from Wm. Houghton and Sons, Africa House, Kingsway, W.C.2. Telephone Chancery 5011 (6 lines).

XVIIIth-century Thatched Cottage, modernised, in outskirts of Bletchley (London 1 hour); 2 rec., kit., sc., 4 bed, bath; all services; provision for central heating; garage; one acre; freehold, £4,750.—Johnson and Co., Bletchley.

MONOMARKS

MONOMARKS. Permanent London address; letters redirected; 5s. p.a.—Write, Monomark, BCM/MONO, W.C.1.

BOOKS

"THE WORLD IS MY CINEMA," by E. W. and M. M. Robson, 12s. 6d., all booksellers.—Sidneyan Society, 9, Eastbury Court, Kensington High Street W.14.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

SUPASIGNS

LTD.

CATEGORY BOARDS,
SEATING INDICATORS,
STILL FRAMES, ETC.

42, HOXTON SQ., LONDON, N.1. GLE. 2354

CINEMA CARPETS

Making, Renovation and Readapting Serv ice
All work Hand Sewn throughout and fully guaranteed.

Mark Moss Ltd
FITTED CARPETS
BACK HARRISON ST. LEEDS 1. TEL. 28775.



Tel: CENTRAL 5289

SEATING
REPLACEMENTS
REPAIRS

NEW AND SECOND-HAND Office Furniture and Safes

Largest Stock in London—Lowest Prices

OXFORD CABINET Co. LTD.

55 High Holborn, W.C.1. Tel.: HOLborn 5645

(Surplus office furniture bought, spot cash)

Continued from Page 50.

NEWCASTLE.

Tues., Aug.	1	10.30 a.m.	...	Stolls	...	Where There's Life	...	Paramount	...	Bob Hope	...	A
Wed., "	6	10.45 a.m.	...	Essoldo	...	Quiet Wedding (Reissue)	...	A.B.F.D.	...	Margaret Lockwood	...	U
"	6	10.30 a.m.	...	Stolls	...	Bringing Up Father	...	Pathe	...	Joe Yule	...	U
Thur., "	6	10.30 a.m.	...	Pavilion	...	The Web	...	G.F.D.	...	Ella Raines	...	A
"	7	10.45 a.m.	...	Essoldo	...	Stagedoor Canteen (Reissue)	...	A.B.F.D.	...	Cheryl Walker	...	U
Fri., "	7	10.30 a.m.	...	Stolls	...	Sweetheart of Sigma Chi	...	Pathe	...	Phil Regan	...	U
"	8	10.15 a.m.	...	Stolls	...	Carnegie Hall	...	United Artists	...	Marsha Hunt	...	U
"	8	10.30 a.m.	...	Pavilion	...	Ivy	...	G.F.D.	...	Joan Fontaine	...	A
"	8	10.30 a.m.	...	Haymarket	...	Ramrod	...	M-G-M	...	Joel McCrea	...	U

NOTTINGHAM

Fri., Aug.	1	10.30 a.m.	...	Scala	...	The Hucksters	...	M-G-M	...	Clark Gable	...	A
Wed., "	6	10.45 a.m.	...	Scala	...	The Web	...	G.F.D.	...	Ella Raines	...	A
Fri., "	8	10.45 a.m.	...	Scala	...	Ivy	...	G.F.D.	...	Joan Fontaine	...	A

SHEFFIELD.

Fri., Aug.	1	10.30 a.m.	...	Hippodrome	...	Living in a Big Way	...	M-G-M	...	Gene Kelly	...	A
Wed., "	1	10.40 a.m.	...	Union Street	...	Romance of the West	...	Pathe	...	Eddie Dean	...	U
Thur., "	6	10.40 a.m.	...	Cinema House	...	Larceny in Her Heart	...	Pathe	...	Hugh Beaumont	...	A
"	7	10.40 a.m.	...	Cinema House	...	Beauty and the Bandit	...	Pathe	...	Gilbert Roland	...	U
"	8	10.45 a.m.	...	Union Street	...	Quiet Wedding (Reissue)	...	A.B.F.D.	...	Margaret Lockwood	...	U
"	8	10.40 a.m.	...	Cinema House	...	Bringing Up Father	...	Pathe	...	Joe Yule	...	U



LONDON AND PROVINCIAL TRADE SCREENINGS



DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., July 31	10.30 a.m.	Private ...	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
" " 31	2.30 p.m.	Palace ...	A Man About The House ...	British Lion ...	Margaret Johnston ...	A
" " 31	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Merton of the Movies ...	M-G-M ...	Red Skelton ...	A
" " 31	10.30 a.m.	Studio One ...	Dishonoured Lady ...	United Artists ...	Hedy Lamarr ...	A
" " 31	10.30 a.m.	Own Theatre ...	Amongst The Thieves ...	Columbia ...	...	A
" " 31	2.30 p.m.	Own Theatre ...	Golden Lady ...	Columbia ...	...	A
Fri., Aug. 1	9 a.m.	Own Theatre ...	The Swordsman; Blondie in the Dough; Lady From Shanghai; Sweet Genevieve; Relentless; Key Witness	Columbia ...	...	U
" " 1	10.30 a.m.	Private ...	Rustlers' Round-Up ...	G.F.D. ...	Kirby Grant ...	...
" " 1	2.30 p.m.	Private ...	Lawless Breed ...	G.F.D. ...	Kirby Grant ...	...
Tues., " 5	10 a.m.	Own Theatre ...	I Love Trouble; To the Ends of the Earth	Columbia ...	...	...
" " 5	10.30 a.m.	Studio One ...	Holiday Camp ...	G.F.D. ...	Flora Robson ...	...
Wed., " 6	10 a.m.	Own Theatre ...	The Man From Colorado ...	Columbia ...	...	...
" " 6	10.30 a.m. & 2.30 p.m.	Century Theatre ...	The Black Swan (Reissue); Short	20th Century-Fox ...	Tyrone Power ...	A
" " 6	2.30 p.m.	Own Theatre ...	It Had to be You ...	Columbia ...	...	A
" " 6	2.30 p.m.	Private ...	Gunman's Code ...	G.F.D. ...	Kirby Grant ...	...
" " 6	10.45 a.m.	Studio One ...	South American George (Reissue); Short	Columbia ...	George Formby ...	U
BIRMINGHAM.						
Fri., Aug. 1	10.45 a.m.	Scala ...	A Man About The House ...	British Lion ...	Margaret Johnston ...	A
Wed., " 6	10.15 a.m.	Scala ...	I Wonder Who's Kissing Her Now	20th Century-Fox ...	June Haver ...	A
" " 6	10.30 a.m.	Futurist ...	Accomplice ...	Pathe ...	Richard Arlen ...	A
Thur., " 7	10.30 a.m.	Futurist ...	Quiet Wedding (Reissue) ...	A.B.F.D. ...	Margaret Lockwood ...	A
" " 7	10.30 a.m.	Scala ...	Secret of Linda Hamilton ...	Pathe ...	Mary Ware ...	A
Fri., " 8	10.30 a.m.	Futurist ...	Stagedoor Canteen (Reissue) ...	A.B.F.D. ...	Cheryl Walker ...	A
" " 8	10.30 a.m.	Scala ...	It Happened on Fifth Avenue ...	Pathe ...	Don DeFore ...	A
" " 8	10.30 a.m.	Futurist ...	Stagedoor Canteen (Reissue) ...	A.B.F.D. ...	Cheryl Walker ...	A
" " 8	10.30 a.m.	Olympia ...	Ramrod ...	M-G-M ...	Joel McCrea ...	U
BRISTOL.						
Wed., Aug. 6	10.30 a.m.	News Theatre ...	The Web ...	G.F.D. ...	Ella Raines ...	A
Fri., " 8	10.30 a.m.	News Theatre ...	Ivy ...	G.F.D. ...	Joan Fontaine ...	A
CARDIFF.						
Fri., Aug. 1	11 a.m.	Park Hall ...	Bringing Up Father ...	Pathe ...	Joe Yule ...	U
" " 1	10.30 a.m.	Olympia ...	Stagedoor Canteen (Reissue) ...	A.B.F.D. ...	Cheryl Walker ...	U
Tues., " 5	10.30 a.m.	Park Hall ...	Sweetheart of Sigma Chi ...	Pathe ...	Phil Regan ...	U
" " 5	10.45 a.m.	Odeon ...	Where There's Life ...	Paramount ...	Bob Hope ...	A
Wed., " 6	10.30 a.m.	Park Hall ...	The Hucksters ...	M-G-M ...	Clark Gable ...	A
" " 6	10.45 a.m.	Empire ...	The Web ...	G.F.D. ...	Ella Raines ...	A
Fri., " 8	10.30 a.m.	Park Hall ...	It Happened on Fifth Avenue ...	Pathe ...	Don DeFore ...	A
" " 8	10.45 a.m.	Empire ...	Ivy ...	G.F.D. ...	Joan Fontaine ...	A
" " 8	10.30 a.m.	Olympia ...	Ramrod ...	M-G-M ...	Joel McCrea ...	U
GLASGOW.						
Fri., Aug. 1	10.30 a.m.	La Scala ...	Balalaika (Reissue) ...	M-G-M ...	Nelson Eddy ...	U
" " 1	10.50 a.m.	Playhouse ...	Bringing Up Father ...	Pathe ...	Joe Yule ...	U
Tues., " 5	10.50 a.m.	Playhouse ...	Sweetheart of Sigma Chi ...	Pathe ...	Phil Regan ...	U
" " 5	10.45 a.m.	Cosmo ...	Where There's Life ...	Paramount ...	Bob Hope ...	A
Wed., " 6	10.30 a.m.	La Scala ...	Carnegie Hall ...	United Artists ...	Marsha Hunt ...	A
" " 6	10.45 a.m.	Green's Playhouse ...	My Son Alone (Reissue) ...	International ...	Preston Foster ...	A
" " 6	10.45 a.m.	Regent ...	The Web ...	G.F.D. ...	Ella Raines ...	A
Thur., " 7	10.45 a.m.	Green's Playhouse ...	I Married a Witch (Reissue) ...	International ...	Fredric March ...	A
Fri., " 8	10.45 a.m.	Green's Playhouse ...	The Woman of the Town (Reissue) ...	International ...	Claire Trevor ...	A
" " 8	10.45 a.m.	Cosmo ...	Ivy ...	G.F.D. ...	Joan Fontaine ...	A
LEEDS.						
Fri., Aug. 1	10.30 a.m.	Ritz ...	The Hucksters ...	M-G-M ...	Clark Gable ...	A
Wed., " 6	10.45 a.m.	Tower ...	Quiet Wedding (Reissue) ...	A.B.F.D. ...	Margaret Lockwood ...	U
Thurs., " 7	10.30 a.m.	Tatler ...	Stagedoor Canteen (Reissue) ...	A.B.F.D. ...	Cheryl Walker ...	U
" " 7	10.30 a.m.	Ritz ...	Bringing Up Father ...	Pathe ...	Joe Yule ...	U
" " 7	10.45 a.m.	Tower ...	The Web ...	G.F.D. ...	Ella Raines ...	A
Fri., " 8	10.30 a.m.	Ritz ...	Sweetheart of Sigma Chi ...	Pathe ...	Phil Regan ...	A
" " 8	10.45 a.m.	Tower ...	Ivy ...	G.F.D. ...	Joan Fontaine ...	A
LIVERPOOL.						
Fri., Aug. 1	10.30 a.m.	Forum ...	Balalaika (Reissue) ...	M-G-M ...	Nelson Eddy ...	U
" " 1	10.45 a.m.	Futurist ...	Sweetheart of Sigma Chi ...	Pathe ...	Phil Regan ...	U
Wed., " 6	10.30 a.m.	Scala ...	The Web ...	G.F.D. ...	Ella Raines ...	U
Fri., " 8	10.30 a.m.	Scala ...	Ivy ...	G.F.D. ...	Joan Fontaine ...	A
" " 8	10.30 a.m.	Forum ...	Ramrod ...	M-G-M ...	Joel McCrea ...	A
" " 8	10.45 a.m.	Majestic ...	Where There's Life ...	Paramount ...	Bob Hope ...	A
MANCHESTER.						
Fri., Aug. 1	10.45 a.m.	Oxford Street ...	Sweetheart of Sigma Chi ...	Pathe ...	Phil Regan ...	U
" " 1	10.45 a.m.	Market Street ...	Ramrod ...	M-G-M ...	Joel McCrea ...	U
" " 1	10.45 a.m.	Deansgate ...	Stagedoor Canteen (Reissue) ...	A.B.F.D. ...	Cheryl Walker ...	U
Tues., " 5	10.45 a.m.	Market Street ...	Romance of the West ...	Pathe ...	Eddie Dean ...	A
Wed., " 6	10.45 a.m.	Theatre Royal ...	Secret of Linda Hamilton ...	Pathe ...	Mary Ware ...	A
" " 6	10.45 a.m.	Deansgate ...	The Web ...	G.F.D. ...	Ella Raines ...	A
Thurs., " 7	10.45 a.m.	Theatre Royal ...	Accomplice ...	Pathe ...	Richard Arlen ...	A
Fri., " 8	10.45 a.m.	Theatre Royal ...	It Happened on Fifth Avenue ...	Pathe ...	Don DeFore ...	A
" " 8	10.45 a.m.	Deansgate ...	Ivy ...	G.F.D. ...	Joan Fontaine ...	A

Continued at foot of page 49

THE MUSICAL THAT 'OUT-SINGS' THEM ALL!

20-YEAR 'ROXY' RECORD GOES WEST!

DEAR BILL KUPPER WONDER WHO'S KISSING
HER NOW SET NEW ALLTIME TWENTY YEAR
RECORD ROXY YESTERDAY TOPPING
PHENOMENAL FIGURES RAZORS EDGE STOP
SIMILAR RECORDS SHATTERING OPENINGS
CHICAGO DETROIT BOSTON OTHER KEY CITIES

REGARDS

MANNY SILVERSTONE



Color by Technicolor!

ring
UNE HAVER
RTHA STEWART, REGINALD
ected by LLOYD BACON.

MARK STEVENS
GARDINER, LENORE AUBER
Produced by GEORGE JESSEL.



Cecil B. DeMille's

UNCONQUERED



Triumphant Paramount



"WHERE THERE'S LIFE" ... There's →

Where There's HOPE

There's BOX-OFFICE

BIGGER THAN EVER →

FUNNIER
THAN
EVER!

"WHERE THERE'S LIFE"

A PARAMOUNT PICTURE

RE'S
E HAS
OO!